

TWO COPY-BOOK SYSTEM. FIRST YEAR

CONVERSATIONAL FRENCH

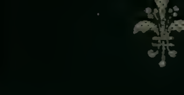
EDWARD ROTH

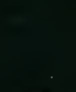














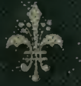











THE LIBRARY OF CONGRESS
1800

SYSTÈME À DEUX CAHIERS. TWO COPY-BOOK SYSTEM.

CONVERSATIONAL FRENCH

ESPECIALLY INTENDED FOR SELF-INSTRUCTION, SCHOOLS, FAMILIES, OR AMERICANS DESIROUS OF BECOMING FRENCH TEACHERS.

"*Ce qui n'est pas clair n'est pas français*"

Smooth it may be to tongue or ear,
Radiant as fancy, sharp as spear,
French it cannot be, if not clear.

———

——*Fungar vice cotis.*
——*Nil scribens ipse docebo*
Unde parentur opes.

To make us even-handed men
Vigor and grace should guide the pen ;
But Whetstone's aid is useful too,
If nice perception 's in our view.

———

FIRST YEAR.

———

EDWARD ROTH,
1135 PINE STREET, PHILADELPHIA.
1903.

PRÉFACE.

La seule preuve de la valeur réelle de cet ouvrage est le progrès de l'étudiant. Si après s'en être servi pendant—disons une année—l'étudiant ne se trouve capable ni de comprendre passablement bien ce qu'on lui dit en français ni de donner promptement une réponse à une question claire et simple, le but de ce livre est manqué, et le temps de l'étudiant est plus ou moins perdu.

"Mais c'est en termes presque semblables," s'écriera l'Etranger Circonspect," que toutes les grammaires françaises se sont présentées à quiconque désire posséder une connaissance raisonnable du français, sans prendre ni trop de peine, ni trop de temps, ni trop d'argent; et il est indéniable que ce n'est que rarement que même un résultat modeste est obtenu. Examinons la plupart des méthodes, qu'on peut trouver partout parmi les livres d'occasion. Les trente ou quarante premières pages ont été sans doute bien étudiées ; tachées et souillées, elles montrent les marques du travail consciencieux de quelque étudiant en français. Mais regardons les autres pages—blanches et nettes comme au premier jour ! Interrogez l'étudiant lui même en français. Il ne vous comprend pas. Interrogez-le en sa langue maternelle. Il avouera qu'il a trouvé trop difficile le travail prescrit par sa grammaire. Ce nouveau livre alors que peut-il faire pour engager l'étudiant découragé à reprendre avec plus de confiance une nouvelle tâche épineuse ?"

Ce nouveau livre, en remplaçant une tâche ardue par un travail facile, affranchira l'étudiant de tout découragement. Il lui donnera le moyen de se familiariser avec les mots sans lui imposer la rude besogne de les apprendre par cœur. Au lieu de fatiguer sa mémoire en l'accablant de mots isolés, il n'imposera à son esprit qu'une occupation agréable, en appelant à son aide et son œil et son jugement.

"Mais," objecte l'E. C.," quand on veut parler, qu'est-ce que peut faire l'œil ou même le jugement, si la mémoire ne fournit pas les paroles ?"

Sans doute, on ne peut parler sans avoir les paroles presentes à l'esprit ou *à peu près*. Par conséquent, pour que l'étudiant commence à parler dès la première leçon et qu'il continue à parler ensuite, il faut qu'il ait, sous les yeux, dans deux Cahiers, tous les mots, français et anglais, qui sont nécessaires pour la récitation prochaine. Le cahier français (C. F.) ne contient que du français, et le cahier anglais (C. F.)

ne contient que de l'anglais. Voici donc la marche naturelle de chaque récitation : L'étudiant, ouvrant le C. F., y lit à haute voix une leçon variant de vingt à trente lignes, qu'il traduit à l'aide du C. A. (ou du Maître), et qu'il étudiera ensuite chez lui à fin d'en donner une bonne traduction à la récitation suivante. Cette traduction faite, il ouvre le C. A., et essaie de faire la traduction française de la même leçon, laquelle traduction il étudiera aussi, pour la réciter à la leçon suivante, avec quelques fautes, sans doute, mais qui sont toujours inévitables au commencement. Cette marche il faut la suivre strictement jusqu' à ce que toutes les questions soient finies. Ainsi on s' habitue peu à peu à la traduction continuelle de chaque langue. Le travail n'est pas difficile, mais il faut qu'il soit régulier. Si une leçon est trop longue, abrégez-la ; si elle n'est pas bien apprise, étudiez-la mieux. La répétition continuelle fait des merveilles, et la suppression de la difficulté fait que la répétition continuelle devient possible. Ce n'est donc pas la lenteur de l'esprit qui sera l'ennemi : c'est plutôt la paresse ou la négligence ; or, on doit se souvenir toujours que, si on est indulgent souvent à la lenteur, on ne l'est jamais à la négligence ou à la paresse.

(L'E. C. à lui-même.) "Ce nouveau livre est un travail de longue haleine, mais il ne semble pas être sans méthode. Écoutons ce qu'il dit de la conversation."

La préparation ayant été faite comme il faut, la conversation est devenue possible. Le Maître la commence en faisant les questions en français exclusivement, auxquelles l'étudiant répond en français également. Les questions, prises au hasard dans le cahier, sont faites deux fois ou même plus souvent ; la première fois le maître permet à l'étudiant d'avoir le C. F. ouvert pendant l'examen, mais la seconde fois, le C. A. seul peut rester ouvert. Comme ce n'est qu'avec de bonnes réponses à toutes les questions que la leçon finira, il est evîdent qu'après de tels exercices il est impossible que l'étudiant n'ait pas bien appris l'usage de beaucoup de mots français.

L'E. C. (presque enthousiasmé.) "C'est du moins *presque* impossible. Si en parlant *souvent* on apprend à *bien* parler, comment peut-on s'empêcher de parler *souvent* quand on a les idées, les paroles, les formes, et les phrases toutes preparées et sous la main ? Par ce moyen simple, les élèves dans les écoles peuvent obtenir toute la pratique en conversation française qu'il leur faut ; dans les familles, les mères peuvent se donner le plaisir d'entendre les enfants parler français presque continuellement ; et les étudiants adultes, à qui il n'est par toujours commode de se procurer un maître de français, trouveront dans le système l'occasion, non seulement d'apprendre de bonnes leçons de français, mais aussi celle de s'exercer, à chaque

moment libre, à se faire beaucoup de bonnes questions françaises et à y repondre sans trop de difficulté. Ce système peut paraître bien lent, mais ne doit-on pas se féliciter de se trouver sur un chemin, pas raboteux, mais uni, qui vous conduit toujours vers le but désiré ? Pour atteindre le sommet d'une colline trop escarpée, le grimpeur ordinaire cherche, quand cela se peut, l'aide du *plan incliné*. Eh bien, voilà exactement l'espèce d'aide que ce systéme me semble fournir à l'étudiant. L'abîme béant, interposé par la nature, entre le point d'arrêt ordinaire de presque tous les mortels et les hauteurs riantes où résonnent toujours les accents convoités de quelque langue étrangère, est sans doute très difficile à franchir. Mais à travers cet abîme, le S. à D. C. en devenant un *plan incliné*, semble avoir construit un pont sur lequel on peut s'avancer avec peu de peine et beaucoup d'espérance. Vive alors ce Système à Deux Cahiers ! Que les mers d'été et les brises heureuses favorisent la petite galère !"

PREFACE.

THE only test of the real value of this work is the student's improvement. If after giving it a fair trial—for a year, say—he finds himself unable to understand pretty well something said to him in French, or to give a prompt answer to an ordinary question, the object of this book will certainly be missed and the student's time more or less lost.

"Why," observes some English-speaking student, distrustful by nature or from experience, "though these are the very phrases with which most French methods recommend themselves to whoever desires to obtain a fair knowledge of French without too much labor, time, or money, it cannot be denied that even the modest result promised is very rare indeed. Examine most of the Methods that you find everywhere in the old-bookstores. The first thirty or forty pages have usually been studied; torn and pencil-marked, they show signs of the honest work of some one really desirous of learning French. But look at the other pages—clean and white as on the first day! If you know the student, talk a little French to him; he does not understand you. Ask him in English what has been the trouble. His usual explanation of the failure is that he has found the work too hard. Such being the case, what has this new-comer to offer us so as to give a discouraged student confidence enough to venture again on such a thorny trip?"

This new-comer, by offering a smooth road in place of a thorny path, will free the student from discouragement. It will enable him to become acquainted with multitudes of words without imposing on him the rough task of getting them by heart. Instead of weakening his memory by overwhelming it with isolated words, it will give his mind only an agreeable occupation by calling to its assistance his ear, his eye, and his judgment.

"But, when we talk," objects the Mistrustful Student, "of what use are the eye, the ear, and even the judgment, unless memory supplies the words?"

Of course, talking is impossible unless we have the words at the tip of our tongue, or *close at hand.* Consequently, to enable the student to talk from the very first lesson to the last, he provides himself with two copybooks that are to furnish him with all the words, French and English, that supply material for the next recitation. The French copybook (Cahier Français) contains nothing but French, and the English copybook (Cahier Anglais) contains nothing but English. Here, then, is the usual routine of each recitation. Opening the Cahier Français, the student reads aloud the French lesson, varying in length according to its difficulty, translates it into English as well as he can with the Master's help, and then studies it at home so well as to be

able to translate it by himself next day. This done, he opens the English copybook, tries to translate the same lesson into French, with the Master's aid, of course, works at it at home, and gets through his French translation next day as well as he can, though hardly without numberless faults. This, therefore, is the usual routine of each recitation, and it must be strictly followed: first the reading of the **Cahier Français** into English; then, the reading of the **Cahier Anglais** into French; the latter is much more difficult in the beginning, but it becomes easier as the words grow more familiar. Writing is an immense help in making us better acquainted with both languages. The labor of preparation is so slight that nothing but laziness or carelessness can ever be in fault. Industry will enable the student of ordinary ability to accomplish wonders; it is only the student who is exceptionally careless or lazy who will fail at French, as he is likely to do at everything else.

MISTRUSTFUL STUDENT (to himself): "This new-comer is rather long-winded, but he seems to have some method in his verbosity. Let us hear what he has to say about conversation."

As soon as the preparation has been carefully gone through, an attempt at conversation becomes possible. The Master starts it by asking French questions taken at random out of the **Cahier Français**, to which the student must reply by French answers, and the examination continues until good answers are given to all the questions. The examination may be made twice or even oftener. The first time the student is allowed to keep the **Cahier Français** open, so as to get acquainted with the proper answers, but after that, he should be allowed no help except what he can obtain from the **Cahier Anglais**. As the examination should never be considered over until all the questions are fairly answered, it is evidently impossible for the student to get through such a drill without acquiring the ready use of a good many French words. A similar study of the next lesson should have the same result.

MISTRUSTFUL STUDENT (gradually becoming hopeful): "Such a conclusion seems only reasonable. If by speaking *often* we learn to speak *well*, how can we help speaking *often* when we have ideas, words, forms, and phrases cut and dry beforehand and ready for use? Well-provided with numberless opportunities to speak *often*, why should we not finally become capable of speaking *well?* By using the simple contrivance, therefore, of the Double Copybook System, pupils at school can have as plentiful a supply of French conversation as they need; mothers at home can easily give themselves the gratification of hearing the children chattering French whenever they please, and such grown folks as find it inconvenient to have a French teacher can here have the opportunity not only to learn good French lessons, but also to practice themselves every spare moment in asking and answering plenty of good French questions. The system may indeed be slow, but we can hardly object to a smooth road that takes us continually to the object in view. To reach the summit of an unusually steep hill easily, the ordinary

climber endeavors, when possible, to avail himself of the device of an *inclined plane.* Now that is exactly the kind of aid which the *Double Copybook System* seems disposed to furnish. The yawning chasm interposed by nature between the ordinary standpoint of mortals and those sunny heights that ever resound with the envied accents of a foreign tongue, is unquestionably a difficult one to cross. But the Double Copybook System seems to bridge it by becoming an *Inclined Plane*, up which we can move with little toil and much hope. May fair winds, then, and summer seas welcome the little bark!"

CONVERSATIONAL FRENCH.

FIRST YEAR.

One volume in Twelve Livraisons.

1. Pronunciation.
2. Question and Answer; the Noun.
3. Gender.
4. The Adjective.
5. Number.
6. Case.
7. The Personal Pronoun.
8. The Present Tense; Regular Verbs.
9. Of Irregular Verbs.
10. The Other Pronouns.
11. Conjugation.
12. Conversations on Stories, Rhymes, Riddles, etc., with Questions and Answers.

☞Any of the above mailed for TEN CENTS. The first is very full on PRONUNCIATION, being intended for frequent reference. After the second the student is recommended to order no new livraison until the previous one has been thoroughly mastered.

CONVERSATIONAL FRENCH.

PREMIÈRE LEÇON.

1. STUDENT.—*Master, I wish to be able to converse in French. How am I to learn?*

TEACHER.—First, by understanding my lessons, then by studying them until they are well known.

2. STUDENT.—*How am I to understand them?*

TEACHER.—By seeing what they are, by listening attentively to the necessary explanations, and by copying them off carefully.

3. STUDENT.—*Where shall I see them?*

TEACHER.—On this blackboard, where I shall write them, and off which you will copy them into what we shall call your **Cahier**, the French name for *copybook*.

4. STUDENT.—*How do you pronounce that name, Master?*

TEACHER.—The French word **Cahier** is pronounced somewhat like *cah-yay* in English, *ca* being sounded as in *cap*, and *yay* like the English word *yea*. (You will understand the reason of this in time.) Here are two **Cahiers**, one exclusively for French, the other altogether for English. You notice that they are of the ordinary size, about eight inches by seven, each containing more than a hundred pages of pretty good paper, opening nice and flat, and with covers stiff enough to prevent folding. On the cover of one you write **Cahier Français**, and on the other **Cahier Anglais**, with your name, residence, and the day of the month. The little tail under **ç** in **français**, denoting that *c* has the sound of *s*, must not be omitted. If you wish to keep your **Cahier** neat, you will write only on the right hand pages, skipping those on the left. Now, if you only remember to number every page you write on, and to date wherever you leave off, we are ready to begin our French lessons. Copy off into your **Cahier Français** the table that you now see me write on the board.

5. LES VOYELLES FRANÇAISES.

(Pronounced nearly *lay-vwa-yel-frong-sayse.*)

No.	Lettres.	Noms.	Mots.	Prononcés.
1	a	a	ba, da, fa, la	ba, da, fa, la
2	é	é	bé, dé, fé, lé	bé, dé, fé, lé
3	i	i	bi, di, fi, li	bi, di, fi, li
4	o	o	bo, do, fo, lo	bo, do, fo, lo
5	u	u	bu, du, fu, lu	bu, du, fu, lu
6	y	i grec	by, dy, fy, ly	bi, di, fi, li

The above table is all French, the next one explains it.

Copy off into your Cahier Anglais the following

6. TABLE OF THE FRENCH VOWELS.

No.	Letters.	Names.	French Words.	Pronunciation.
1	a	ah	ba, da, fa, la	bah, dah, fah, lah
2	e	eh	bé, dé, fé, lé	bay, day, fay, lay
3	i	ee	bi, di, fi, li	bee, dee, fee, lee
4	o	o	bo, do, fo, lo	boh, doh, foh, loh
5	u	ü	bu, du, fu lu	bü, dü, fü, lü
6	y	ee grec	by, dy, fy, ly	bee, dee, fee, lee

7. Keeping your Cahier Anglais open, with its help study the pronunciation of les voyelles françaises, the French Vowels. Skipping the headings for the present, you see the Vowels are six in number. The first is the same letter in both alphabets, but it has a different name in French, being called *ah*, not *eh*, as it is in English. Its sound is pretty well heard in the English words *are*, *bar*, *far*, *father*, only shorter and quicker ; it is, therefore, never sounded as in the first syllables of *baby*, *Katie*, *famous*, or *David*. To pronounce a the lips must be kept pretty far apart, even when giving it the short, flat sound heard in *bat*, *cat*, *fat*, or *mat*. To show that you understand me, look at the four French words at the head of the third column and try to pronounce them. Be careful!

8. STUDENT (Hesitating).—Bay, day, fay, lay.

TEACHER.—Not right. You pronounce them as if they were parts of the words *bate*, *date*, *fate*, *late*. Remember what you wrote and try again, looking at Cahier Anglais.

9. STUDENT (With some confidence).—Bah, dah, fah, lah.

TEACHER.—Much better, only you dwell a little too long on the sounds, as if you were saying *bar*, *dar*, *far*, *lar*. A little quicker and shorter, as if you were saying *bat*, *dat*, *fat*, *mat*, without the *t* sound.

10. STUDENT (With more confidence).—Ba, da, fa, la. (Gradually manages to give the sound with tolerable correctness.)

TEACHER.—We now come to the second French Vowel, é, called *eh*, never *ee*. The stroke over it, coming down from right to left, called the *Acute Accent*, denotes one of its sounds, of which it has three. The first, that of *é*, is heard in the English words, *bet*, *det*, *get*, *let*, when the *t* sound is not heard. But it must be pronounced sharp and clear, by the root of the tongue, and with the lips not far apart, for which reason é is called é fermé, that is, é *closed*. The second sound, è, denoted by a little stroke down from left to right, is not *exactly* heard in any English word. But something like it is heard in *bare*, *dare*, *fare*, *mare*, if these words are uttered with the lips very wide apart, the sound of *r* being of course suppressed. The little stroke ` from left to right, denoting this second sound, is called the *Grave Accent*, and è is called è ouvert (*oovare*) or *open* è, as the mouth, when pronouncing it, must be kept wide open.

The third sound of é, as we shall occasionally have to remark, is of two kinds; one a very imperfect sound, and the other often hardly heard at all. In such cases the letter has no accent over it, and is called in English é mute. It has the imperfect sound when it is at the end of words of one syllable; as in le, te, me, se, in which it is *not* sounded as in *be*, *he*, *me* or *we*, but almost exactly as in the English word *her*, if we don't sound the *r*. Therefore, those four French words are pronounced almost like the English *lur*, *tur*, *mur*, *sur*, if we take care to leave the *r unsounded*. In such words as gare or mère, where the e is preceded by another Vowel, e is usually completely silent. Do you understand all this?

11. STUDENT.—*I think I do, but I shall be better able to tell you tomorrow, after studying the lesson carefully this evening.*

TEACHER.—All right. We continue with the table, but before going further I wish to examine you a little. Read the words in the third column of the second Vowel, Voyelles françaises.

12. STUDENT (Quickly).—Bee, dee, fee, lee.

TEACHER (Smiling).—Which are you reading, English or French?

13. STUDENT (Recollecting himself).—*Oh, Master, please excuse the blunder. I have done the very thing I should not do. Now I remember: the sound of* é *close is not* ee *English but* a *English as heard in* bare *and* dare. *Therefore, those syllables are to be pronounced* bay, day, fay *and* lay, *only, as I now remember, a little quicker and with the mouth almost closed.*

TEACHER.—All right. Skipping, for the present, the other sounds of e, we now take the third French Vowel, called *ee*, not *i* like the corresponding English letter. The principal point to remember about the French *i* is that

its sound is that of *i* in *machine*, *marine*, *ravine*, *routine*, never that of *i* in *combine*, *entwine*, *incline*, *repine*. If you understand this, think over it a little and then repeat it.

14. STUDENT (Thinking).—*I must pronounce the third French Vowel as* i *in* machine, etc., *not as* i *in* combine, etc. (STUDENT *gives answer always in full.*)

TEACHER.—Now for o, the fourth French Vowel. It is sounded, when long, somewhat as the English words *dote*, *mote*, *note*, *rote*, if the lips form a little circle; when short, somewhat as in *dot*, but with the lips still rounded; examples: **rôle** is sounded almost exactly like the English word *roll*, but **robe** is sounded almost exactly like the English word *rub* helped out with a slight *o* sound. As this is rather a difficult sound, I shall take care that you give it plenty of practice.

The fifth French Vowel u is far more difficult, as it cannot be imitated by any English combination, but, being one of the commonest of French sounds, it must be well learned. French **bu**, is never sounded like *byoo*, nor *boo*. To pronounce it, round your lips a little as if to whistle; then, keeping them in that position, try to say *bee*. Remember, *bee*, not as you say it usually, but *bee* as said with your lips in the position to whistle. The English word *plume* rhymes with *bloom*. The French word **plume** rhymes rather with *pleem*; now if you try to say *pleem* while keeping your lips in the position to whistle, you will get almost the exact sound of the French word **plume**. Practice this a good deal to yourself, and you will be sure to have it right at last. (STUDENT *practices the same with* TEACHER'S *help.*)

The sixth French Vowel is hardly worth calling a Vowel at all as it nearly always has the sound of *i*; it is called **y grec** (*ee grek*), and its use presents little or no difficulty.

Before going any further, read over French Vowel Table in **Cahier Anglais**. (STUDENT *does so*, *not very well at first*, *but fairly after obtaining the necessary aid.*

TEACHER.—Open **Cahier Français** at the Vowel Table. Pronounce the words ending in **a**!

15. STUDENT.—Ba, da, fa, la.

TEACHER.—Quicker! As these are heard in *bat*, *etc.* (STUDENT *does so.*) Now those in **é**.

16. STUDENT.—Bay, day, fay, lay.

TEACHER.—Quicker, sharper, and with mouth hardly open, as in *belt* or *delt!* (STUDENT *does pretty well.*) Now those in **i**!

17. STUDENT.—Bee, dee, fee, lee.

TEACHER.—Right, the short sound is almost the same. Those in o.

18. STUDENT.—Bo, do, fo, lo.

TEACHER.—Lips must be a little more rounded in these sounds. Those in **u**.

19. STUDENT (*Not thinking*).—Byou, dyou, few—

TEACHER (*Interrupting*).—Not right!

20. STUDENT (*Confused*).—Boo, doo, foo—

TEACHER.—Wrong again. What are the instructions for sounding u?

21. STUDENT (Thinking).—*Put lips in position to whistle, and say* ee. *It is pretty hard to do so, Master.* Bü, dü, fü, lü, etc. (Trying again and again, succeeds in a kind of a way.)

(When the Germans wish to denote that the u of their language has the French sound, they put two dots over it—a convenience to which our printer may sometimes have recourse.)

TEACHER.—You are certainly in earnest. Now pronounce the words in y grec.

22. STUDENT.—Bee, dee, fee, lee.

TEACHER.—Right. This being enough for a lesson, take your work home and study it well. (*Next day.*) The Vowels, the most important elements of a language, being now pretty well understood, we can take up the study of the whole

23. FRENCH ALPHABET.

No.	Letter.	Name.	No.	Letter.	Name.	No.	Letter.	Name.
1	a	ah	10	j	zhec	19	s	ess
2	b	bay	11	k	kah	20	t	tay
3	c	say	12	l	el	21	u	ü
4	d	day	13	m	em	22	v	vay
5	e	eh	14	n	en	23	w	dooble vay
6	f	ef	15	o	o	24	x	ix
7	g	zhay	16	p	pay	25	y	ee grec
8	h	ash	17	q	kü	26	z	zed
9	i	ee	18	r	err			

Write the above table in the Cahier Anglais.

24. L'ALPHABET FRANÇAIS.

a, b, c, d, e, f, g, h, i, j, k, l, m,
n, o, p, q, r, s, t, u, v, w, x, y, z.

Write the above in the Cahier Français.

Before you are asked to read the French Alphabet in your Cahier Anglais, try to make some remarks about it.

25. STUDENT (Examining).—*It has nine columns, every three of which resemble each other, the first of each three having numbers, the second letters, and the third the names of the letters.*

TEACHER.—How many letters do you find in the French Alphabet?

26. STUDENT.—*Twenty-six, exactly the same number as in English.*

TEACHER.—Yes, until lately the French Alphabet had only twenty-five letters, but, within the last few years, so many w's have been introduced into France, especially by English and German newspapers, that w may now be considered a regular French letter. The words in the third columns of each are the English names of the French letters. Name the first six.

27. STUDENT.—Ah, bay, say, day, eh, ef.

TEACHER.—Have the English letters the same names?

28. STUDENT.—*No; the English letters are named* ay, bee, cee, dee, e, effe. *It is only the last name that is alike in both.*

TEACHER.—Nevertheless it is only the two Vowels that differ a little. The sounds of the others are almost identical. Name the next six.

29. STUDENT (Hesitating).—*I don't know how to pronounce* z-h-a-y, *Master. I never noticed the combination before.*

TEACHER.—Listen then, attentively. Do the two English words *mission* and *vision* rhyme perfectly?

30. STUDENT.—*No; they rhyme nearly, but not perfectly.*

TEACHER.—In dictionaries the sound in *mission* is denoted by *sh*; that in *vision* by *zh*; *mission=mishen; vision=vizhen.* Do you recognize the difference between the two souuds? (STUDENT nods affirmatively.) To show that you do, give me a few words that contain the *sh* sound.

31. STUDENT (Thinking and slow).—Nation, condition, ocean, Russian.

TEACHER.—Good. Now a few with the *zh* sound.

32. STUDENT (As before).—Azure, glazier, adhesion, exposure, confusion.

TEACHER.—Very good. Now pronounce the *sh* sound before *ah*, *eh*, *ee*, *i*, *o*, and *u*.

33. STUDENT.—Shah, shay, shee, shy, sho, shu.

TEACHER.—The same Vowel sounds after the sound of *zh*.

34. STUDENT.—Zha, zhay, zhee, zhi, zho, zhu.

TEACHER.—The French name for the letter g is *zheh* or *zhay*. Let us hear it.

35. STUDENT.—Zhay, zhay, zhay—*not* shay, shay, shay.

TEACHER.—Right. Read names of the second six letters.

36. STUDENT.—Zhay, ash, ee, zhee, kah *and* elle.

TEACHER.—Which of them have sounds very much alike?

37. STUDENT.—Zhay *and* zhee *seem to have nearly the same sound.*

TEACHER.—Before *e* and *i* they have exactly the same sound, but everywhere else *g* has the sound heard in *egg*. The next six?

38. STUDENT.—Em, en, o, pay—*I'm afraid, Master, I can't manage the next.*

TEACHER.—Try it anyway. You know the sound of French u. Set that of k before it.

39. STUDENT.—Ü *is sounded like* ee *with the lips in position to whistle*—kü, kü, kü, erre. *How is that, Master?*

Teacher.—Pretty fair. Now the rest!

40. Student.—Esse, tay, ü, vay, dooble vay, ix, ee grec, *and* zed.

Teacher.—Being now through the *names* of the letters your next step is to learn their *sounds*, and for this, in the beginning, for home study, you will find the help of English combinations very useful.

41. Student.—*But, will English combinations, Master, be sufficient to teach us French sounds?*

Teacher.—No. Common sense tells us that no combinations possible in any one language can give us the *exact* sounds of another. They are, however, very useful in imparting a tolerably accurate idea of the sound in general, and so helping our memory. But, according as ear and tongue become better trained by study and practice, we shall gradually withdraw from English combinations and adopt the French pronunciation signs altogether.

42. Student.—*Talking of signs, Master, besides those two accents that you have explained, I see a lot of signs scattered through French books, which I should like to know the meaning of. Am I asking this too soon?*

Teacher.—No; it is just the time to learn them; copy off into your **Cahier Anglais** the following

43. TABLE OF THE SIGNS.

1 ´ *Acute Accent*, placed over *e*, shows that it is to be sounded sharp and clear, with the lips almost closed. It is never used over any other letter.

2 ` *Grave Accent*, when placed over *e*, shows that it is to be sounded with the mouth wide open. When over other Vowels, it shows difference of meaning only, not of pronunciation; **a** and **à** are sounded alike.

3 ^ *Circumflex Accent*, placed over a Vowel, sometimes denotes that a letter has been omitted, and always that the Vowel is to have a long sound.

4 ¨ *Diaeresis* or **Tréma**, set over the last of two Vowels, denotes that they are to be sounded separately; **haïr=ha-ir.**

5 ' *Apostrophe*, set before the first Vowel of a word, shows that the last Vowel of the previous word has been omitted; **l'ami=le ami.**

6 Ç *Cedilla*, when placed under **C**, denotes that **C** is not to be sounded like *k* but like *s*; **ç=s.**

7 - *Hpyhen*, **Tiret** or **Trait-d'union**, is a little line that unites two or more words into one.

8 ⁀ **Liaison**, a curve or link, is used to show that the last Consonant of a word is to be united with the first Vowel of the following word, for the sake of facility of sound; as, **cet⁀habit⁀est⁀à vous=cé-ta-bi-tè-ta-vou.**

TEACHER. These signs occur so frequently that examples are hardly necessary to illustrate their use. They are continually met in actual practice.

44. STUDENT.—*It will, no doubt, be better to master these signs, one by one, as we meet them in actual practice, but have you any objection, Master, to my asking some questions regarding a few subjects on which my ideas, just now, are a little hazy?*

TEACHER.—No objection whatever. A teacher can never know too much about what interests his pupil.

45. STUDENT.—*In the first place, then, ever since you spoke of the French Accents, I don't think I know the meaning of "Accent" at all. Please tell the common meaning of "Accent."*

TEACHER.—The word has several meanings, but I think I know what is perplexing you. In English, every word from two syllables up has one syllable on which greater stress of the voice is laid than on any other, and such a one is said to have the *accent*. You understand all that?

46. STUDENT.—*Oh, yes, Master.*

TEACHER.—To show you do, tell where is the accent in the following words: *altar, bellow, chalice, distant, empty, falsehood.*

47. STUDENT.—*The accent of all these words is on the first syllable.*

TEACHER.—Where is the accent in *grammarian, historian, Jamaica, Kentucky, legation?*

48. STUDENT.—*The accent all through is on the second syllable.*

TEACHER.—All right. Now give a few words yourself that are accented on the third syllable.

49. STUDENT (Smiling).—*You are asking what is too easy, Master.* Alaba′ma, Pennsylva′nia, Massachu′setts, Tennessee′, Califor′nia, Ind—

TEACHER (Interrupting).—The English Accent gives *you* no trouble. It is over the French meaning of the word that you stumble.

50. STUDENT.—*Exactly, Master. To me a French Accent has nothing to do with stress of voice. It is merely a little mark to show the peculiar sound of a letter.*

TEACHER.—You are quite right. That is just what it is.

51. STUDENT.—*Then in case of a dispute as to what French syllable should receive the stress, what is to be done? For example, if people here differ as to whether the word is* ab′domen *or* abdo′men, ac′umen *or* acu′men, in′quiry *or* inqui′ry, cap′illary *or* capill′ary, *the position of the litttle accent in the English dictionary settles the matter. But the French Accent being quite useless in deciding such a question, how could such a dispute be settled?*

TEACHER.—Such a dispute as you speak of could never arise regarding a French word. There is no stress of voice necessary for any French syllable; that is, they are all sounded with equal distinctness. When a Philadelphian speaks of "Liberty, Equality and Fraternity," a person at some distance hears little more than *lib, qual,* and *ter*, but when a Frenchman speaks of

"Liberté, Egalité et Fraternité," the man at a distance hears any one syllable quite as distinctly as another. The word is pronounced é-ga-li-té, so that the little marks called Accents have no more to do with raising the voice than the dot over *i* or the cross on *t*.

52. STUDENT.—*But if every syllable is sounded with equal force, how is the listener to know when one word ends or another begins?*

TEACHER.—The speaker takes good care of that by the proper inflection of his voice. Besides, it must be acknowledged that there is a slight stress of voice heard on the last syllable of every French word.

53. STUDENT.—*A little stress on the last syllable, Master? Then there is a little touch of real accent heard, after all, in French?*

TEACHER.—Yes, the last audible syllable is usually a little stronger than the others, the stress slightly resembling a real accent, and, in fact, it is called the *Tonic Accent*. But enough of this for the present; we have now to study the sounds of the letters in words.

To do this profitably we must never forget two points: (1) When using French letters, we must speak of them by their French names; (2) However carefully we begin to learn the sounds, much time and practice will be necessary before we know them correctly. In the beginning they are only approximate. (Words in heavy type have the French sound, those in light type the English.)

A (ah) has two sounds: the ordinary, and the occasional. The ordinary sound of **a**, heard (nearly) in the English words, *back*, *bad*, *band*, *bat*, is called a *flat*, *short*, *closed*, or **A fermé**. The occasional sound, called a *long*, *open*, or **A ouvert**, is heard in the English words *father*, *farmer*, *scarf*, *wharf*. Sometimes it has a sound a little less open than this, resembling that heard in *balm*, *calm*, *palm*, *half;* but the French **a** never has the sound either of *a* in *ale*, or of *a* in *all*. Sometimes it is found convenient to denote the open sound of **a** by a Circumflex, (**â**), or an Acute Accent, (**á**). The Grave Accent (**à**) has nothing to do with the sound.

B (*bay*) has the same sound as *b*.

C (*say*) sounds like *s* before **e** or **i**; elsewhere like *k*.

D (*day*) has the same sound as *d*.

Write in **Cahier Français**

54. **PRONUNCIATION TABLE No. 1.**

Names.							
a	a	a	la	ra	â	lâ	râ
b	ba	ba	bla	bra	bâ	blâ	brâ
c	ca	ca	cla	cra	câ	clâ	crâ
d	da	da	dla	dra	dâ	dlâ	drâ

Read the above as I read it, and write it:

ah; a, a, la, ra, as in *rat;* â, lâ, râ, as in *rather.*
bay; ba, ba, bla, bra, as in *brass;* bâ, blâ, brâ, as in *blarney.*
say; ca, ca, cla, cra, as in *crab;* câ, clâ, crâ, as in *carmine.*
day; da, da, dla, dra, as in *drab;* dâ, dlâ, drâ, as in *dark.*

Study Pronunciation Table No. 1, until you can read it without help.

55. STUDENT (After some time).—*I think I can read this, Master, out of the* Cahier Français, *without help.* (Does so pretty well.)

TEACHER.—The next table is to be written in Cahier Français and studied in the same way.

56. PRONUNCIATION TABLE No. 2.

Names.						
e	e	be	ble	ce	de	fe
e	é	bé	blé	cé	dé	fé
e	è	bè	blè	cè	dè	fè
f	fe	fle	fré	fré	flè	flè
g	ge	gi	glé	gré	glè	grè
h	ha	ha	hé	hé	hè	hè
i	i	bi	ci	di	fi	gi
j	ja	ja	jè	jè	ji	ji
k	ki	kli	kri	ki	kli	kri
l	la	lâ	le	lé	lè	li
m	ma	mâ	me	mé	mè	mi
n	na	nâ	ne	né	nè	ni

TEACHER.—Read above as follows (to be copied into Cahier Anglais):

Names.

eh e, be, ble, ce, de, fe, (nearly as in *bur*, *fir*, *her*, *myrrh*, *sir*, *r* not heard. Study 10 carefully).

eh é, bé, blé, cé, dé, fé, (nearly as in *bell*, sharp and clear, *l* not heard, teeth almost touching).

eh è, bè, etc., (almost as in *there*, *r* not heard, lips wide apart. Ten must be well understood).

effe fe, fle, (as in *fir*); fré, fré, (as in *fret*); flè, flè, (as in flay);

ge ge, (as *zher*, *r* not sounded); gi, (as *zheer*, *r* not sounded. Study 21 to 22); glé, gré, glè, grè, (almost as in *glen*, *gren*, *glare*, *grare*. Study 10). This sound is denoted by *gh.*

ashe a, a, é, é, è, è, (French h (*ash*) is never sounded).

ee i, bi, si, di, fi, gi, (as *ee*, *bee*, *cee*, *dee*, *fee*, *zhee*).

Names.

zhee	ja, ja, jè, jè, ji, ji, (as *zha*, *etc.* J is always sounded *zh*).
kah	ki, kli, kri, (as in *kip* or *keep*. K is always sounded).
elle	la, lâ, le, lé, lè, li, (l as in English).
emme	ma, mâ, (see 37), me, mé, mè, mi, (m as in English).
enne	na, nâ, (see 37), ne, né, nè, ni, (n as in English).

With the help of the above, study Pronunciation Table No. 2, until you can read it without help.

57. STUDENT (After some time).—*I think, Master, that I understand Table No. 2 pretty well.* (Examination satisfactory.)

TEACHER.—Very good. The next table is now to be written and studied in the same way.

58. PRONUNCIATION TABLE No. 3.

Names.						
o	o	blô	co	dô	fô	go
p	pa	pe	plé	plè	pri	pro
q	qua	que	qué	què	qui	quo
r	ra	re	ré	rè	ri	ro
s	sa	se	sé	sè	si	so
t	ta	te	té	tè	ti	to
u	hu	ju	su	lu	mu	nu
v	va	vé	vè	vi	vo	vu
w	wa	wé	wè	wi	wo	wü
x	xa	xé	xè	xi	xo	xu
y	vy	ya	cy	yé	dy	yo
z	za	zé	zè	zi	zo	zu

TEACHER.—When you have written the above in your Cahier Français, pay attention to the following instructions as how to read it.

oh — *O* has two sounds, *o* short and *o* long, neither exactly as in English, but very nearly so; the short (*o*) somewhat like *o* in *come*, but with lips more apart; the long (*o*) somewhat like *o* in *comb*, but with lips a little more rounded.

oh	*o,*	*blow,*	*ko,*	*doe,*	*foe,*	*go*
pay	*pa(t),*	*pu(r),*	*ple(n),*	*plai(n),*	*pri(m),*	*pro*
ku	*ka(t),*	*ku(r),*	*ke(n),*	*kai(n),*	*ki(n),*	*ko*
erre	*ra(t),*	*ru(r),*	*re(n),*	*rai(n),*	*ri(m),*	*ro*
esse	*sa(t),*	*si(r),*	*se(n),*	*sai(n),*	*si(n),*	*so*

tay	*ta(t),*	*tu(r),*	*te(n),*	*tai(n),*	*ti(m),*	*to*
ü	*ü,*	*zhü,*	*sü,*	*lü,*	*mü,*	*nü*
vay	*va(t),*	*ve(st),*	*vai(n),*	*vi(m),*	*vo(te),*	*vü*
dooble vay	*wa(ck),*	*we(t),*	*wai(t),*	*wi(t),*	*woe,*	*wü*
eex	*ksa(t)*	*kse(t),*	*ksai(t),*	*ksi(t),*	*kso,*	*ksü*
ee grec	*vee,*	*yah,*	*see,*	*yay,*	*dee,*	*yo*
zed	*za(t),*	*ze(t),*	*zai(t),*	*zi(t),*	*zo,*	*zü*

(Bracketed letters are silent themselves, but affect the sounds of the preceding Vowels.)

59. STUDENT (After some time).—*I have studied Pronunciation Table No. 3 carefully, Master, and, remembering how you read it, I think I understand it pretty well.* (Satisfies the TEACHER.)

TEACHER.—Sounding the Diphthongs comes next in order.

60. STUDENT.—*What is a Diphthong, Master?*

TEACHER.—Properly speaking, a Diphthong (meaning double sound) is the sound of two Vowels uniting into one; for example, *oi* in *voice* is a Diphthong in which the short sounds of *o* and *i* are distinctly heard; *ou* in *noun* is also a Diphthong, uniting into one the distinct sounds of *o* and *u*. But the name is usually given to the union of two Vowels into one sound, whether their distinct sounds are heard or not; for example, of *oa* in *boat*, we hear only *o;* in *brain* we hear only *a;* in *beat* we hear only *e;* in *group* we hear only *u*.

61. STUDENT.—*Does anythiug like such irregularity exist in French?*

TEACHER.—Yes, indeed; French Diphthongs are often sounded in a way that bears no resemblance at all to that of either of the composing Vowels. Still, a careful examination and study of Pronunciation Table No. 4 will get rid of most of the difficulty.

62. PRONUNCIATION TABLE No. 4.

DIPHTHONGS.

		Names.	
1.	ai,	ah-ee.	Usual sound è, occasional é; aide=ède; vrai=vré.
2.	au,	ah-ü.	Usual sound ô; occasional o; pause=pôze.
3.	ay,	ah-ee grec.	Usual sound ai-i; paysanne=pai-i-zanne.
4.	eau,	eh-ah-ü.	Like au; beau=bo.
5.	ei,	eh-ee.	Like ai; peine=paine.
6.	eu,	eh, ü.	Has two sounds: one like e; feu=fe, the other, still one syllable, but the same sound lengthened; fleuve; flaveur.
7.	ey,	eh-ee grec.	Like ei; Ney=nè. Seldom used.
8.	ia,	e-ah.	Like ya; myriade=mir-yad'.
9.	ié,	e-eh.	Like yé; pitié=peet-yay.

		Names.	
10.	iè,	e-èh.	The same sound with lips wide open; fière=f'yare.
11.	ieu,	e-eh-ü.	Like ye; lieu=l'yu(r).
12.	oe,	o-eh.	Like oi. Seldom used.
13.	oeu,	o-eh=ü.	Like eu; voeu=ve; soeur=se'er.
14.	oi, oî,	o-e.	Like wa; soi=swa; moine=m'wan.
15.	ou,	o-ü.	Like oo; coule=cool.
16.	oui,	o-ü-e.	Like we; louis d'or=l'we dor.
17.	oy,	o-ee grec.	Like oi-i; noyé=nwa-yay.
18.	ui,	ü-e.	Like we; épuisé=ep-we-zay.
19.	uy,	ü-e grec.	Like ui-i; appuyé=ap-we-yay.
20.	ée, ie, ue,		Like é, i, and u.

TEACHER.—When the above table is well understood, write the following Pronunciation Exercise into your Cahier Français; with some care you will then be able to read it with tolerable correctness.

63. DIPHTHONG PRONUNCIATION EXERCISE.

1.	ai,	aide, maire, paire, as è; ai, balai, gai, as é.
2.	au,	étau, fléau, pilau, préau, tuyau, aube.
3.	ay,	balayé, bégayé, essayé, monnayé, payé.
4.	eau,	anneau, bateau, bordereau, cadeau, cerceau.
5.	ei,	baleine, peine, pleine, reine, seine, veine.
6.	eu,	ardeur, fleur, froideur, labeur, leur.
7.	ey,	Ney.
8.	ia,	diable, diacre, fiacre, myriade, piaffe.
9.	iè,	bannière, bière, fière, hygiène, prière.
10.	ié,	ciel, miel, piété, pitié, moitié, siége.
11.	ieu,	adieu, épieu, essieu, lieu, monsieu(r) (me-cieu).
12.	oê,	moelle, poêle, (as oi).
13.	oeu,	boeuf, coeur, oeuf, soeur, voeu.
14.	oi, oî,	boîte, foi, miroir, toilette, roi, soi.
15.	ou, oû,	bijou, clou, cou, coûte, fou, trou.
16.	oui,	foui, jouir, fouisseur, réjoui.
17.	oy,	broyé, cotoyé, noyé, moyenne, voyelle.
18.	ui,	brui, épuisé, lui, juif, suite, puisque.
19.	uy,	appuyé, écuyé, essuyé, fuyarde.
20.	ée, ie, ue,	allée=àllé; punie=puni; cohue=cohu.

64. STUDENT (Next day).—*I have written the Exercise into my* Cahier Français, *Master, but, though I have studied it carefully, with the help of the explanations, I find I must ask a few more questions before undertaking to read it as it should be read.* (Asks questions, receives answers, goes to work again and finally answers "as well as can be expected.")

TEACHER.—Our next step in Pronunciation is the study of what are called the Nasal Sounds.

65. STUDENT.—*What are Nasal Sounds, Master?*

TEACHER.—A nasal sound, properly speaking, is a sound entirely independent of the mouth, so that it can be kept up by the nose as long as you please, even when the mouth is completely shut. Do you understand that?

66. STUDENT (Hesitating).—*I think—I do, Master.*

TEACHER.—Is *ab* a nasal sound?

67. STUDENT.—Ab—ab—ab—*no, Master. After saying* ab, *if I shut my mouth I can say no more.* Ab *is not nasal.*

TEACHER.—Try with the other Consonants, *ac*, *ad*, *etc.*, until you come to some word that you can continue with your mouth closed.

68. STUDENT.—Ab, ac, ad, af, af, ag, ak—*Master, I can't find any word that is not stopped altogether the moment I shut my mouth. I don't think there is any such word.*

TEACHER.—Have you tried *am?*

69. STUDENT.—Am? Am. Am—m—m. (Smiling.) *Why, yes, Master;* am *I can keep sounding as long as I like, even with my mouth shut. I spoke too hastily.*

TEACHER.—Can you find any other nasal sound beginning with *a?*

70. STUDENT.—*This time I must be more careful.* Ap, aq, ar (going hastily through the others to z). *No, there does not seem to be any other.* (Tries again.) *No, Master, I am pretty confident there is no nasal word that does not end in m.*

TEACHER.—How about *an?*

71. STUDENT.—An! *An—n—n. That's true! I can sound* an *as long as I please with mouth shut. Sold again, Master! How did it escape me?* (A little impatiently.) *Are there any more of them in English?*

TEACHER.—Any Vowel joined with *m* or *n* makes a nasal sound, but, no matter what may be the Vowel, there can be no nasal sound in English unless it ends in *n* or *m*.

72. STUDENT.—*Is that the case in French also?*

TEACHER.—It is the case in every language; you may hum, with your mouth shut, as long as you please, but you can pronounce no *word* unless it ends in *n* or *m*.

73. STUDENT (Thinking).—*That is certainly true; but, Master, if nasal sounds are simply made by shutting the mouth, the French nasal sounds should present no difficulty to English speakers.*

TEACHER.—Nor would they if their light, so-called nasal sounds were of the same kind as ours. But they are not. The French dislike nasality, and profess to detect the American twang even in English. When a Frenchman says dan, the word flies almost entirely out of his mouth, the little nasality that gives it character being hardly heard. But when an Englishman says

dong, no French word at all is heard, and the Frenchman is distressed over a puzzle that is neither English nor French. I think you can easily find out what is French nasality for yourself. Say *Bank-er*, dwelling a little on *bank*.

74. STUDENT.—*Banker.*

TEACHER.—No, not *banker*. *Bank-ker*, but not pronouncing the first *k*.

75. STUDENT.—*Bang-ker.*

TEACHER.—Nearly right. Now answer my question. Do you emit your breath the same way in pronouncing each syllable?

76. STUDENT (Trying and thinking).—*No, Master; I emit the breath altogether through the nose while pronouncing the first syllable, but I have to open my mouth to pronounce the second.*

TEACHER.—Nearly correct. To pronounce *ng* in *bang*, you join the back part of the tongue to the back part of the palate, thus cutting off the breathing altogether from the mouth. That produces the true nasal sound. To say *ker*, you do more than merely open your mouth; you *separate* the back part of the tongue from the back part of the palate, thus opening a passage for the sound through the mouth, without closing the one through the nose.

77. STUDENT (Unusually attentive and thoughtful).—*I think I understand what you mean, Master. A pure nasal sound is made by humming or singing altogether through the nose, the mouth taking no part. But with the production of a French nasal sound the mouth has really the most to do.*

TEACHER.—Exactly. How, therefore, are you to manage if you wish to produce a French nasal sound?

78. STUDENT.—*I must avoid pronouncing any letter that would stop a passage from the windpipe to the mouth.*

TEACHER.—How could you do so?

79. STUDENT.—*By suddenly stopping short just as I am on the point of uttering it. For example: if I wish to say* bung *in the French way, I open the mouth wide, speak as much as possible through my nose, but stop short of* ng. *This, I think, ought to give me something like the French nasal sound.*

TEACHER.—With plenty of practice it would give it to you perfectly. But suppose you pronounce the word *ba* (as in *bat*) as much as possible through your nose, *not* through your mouth, would the two sounds have any resemblance?

80. STUDENT (Trying both ways).—*Ba*(*ng*), *ba*(*ng*). *Bä! Bä! Bä!*—

TEACHER (*Interrupting*).—You don't nasalize enough. Sound bä! strongly through your nose!

81. STUDENT.—*Bä! Bä!* (Nasalizing.) *Ba*(*ng*)! *Ba*(*ng*)! *Yes, Master, the resulting sounds are almost alike.*

TEACHER.—I must congratulate you on your sharp ear and fair intonation. (I may as well say here, once for all, that whenever you find any notation like *ba*(*ng*) on the blackboard, it denotes that the *an* is to be nasalized, the letters in brackets being those implied, but *never uttered*. A double accent

over *ä* shows exactly the same sound.) The nasal sound you have just uttered is a good pronunciation of *b* united with the nasal **in**.

82. STUDENT.—In, *Master! not* **an**? *It certainly has a sound that reminds you of* **a** *rather than* **i**.

TEACHER.—True enough, but three of the French nasals don't remind you much of the Vowels that compose them.

83. STUDENT.—*How many are the nasal sounds altogether, Master?*

TEACHER.—They are five: **an, en, in, on,** and **un,** all of which we shall take in turn, but, before writing them in a Table for general reference, I have a few remarks to make about each one in particular. Let us begin with **an**. **An** is sounded almost exactly as *ong* in the English word *prong*, if you remember *where to stop short when dealing with nasals.* Show that you do so by giving the proper pronunciation of **ban, fran, gran, océan.**

84. STUDENT.—**Bo(ng), fro(ng), gro(ng), océo(ng).** (All correctly nasalized.) *You notice, Master, how I am careful, when giving the short sound of* **o**, *not to overdo the nasalization by saying* **bong, frong, grong,** *or* **océong.**

TEACHER.—Yes, I notice it with great pleasure. You should, therefore, have no trouble with the next nasal, **en**, as it has precisely the same sound.

85. STUDENT.—*You mean the* **ong** *sound, started and then suddenly cut short by the breath being allowed to escape through the mouth? If so, I think I can manage it.*

TEACHER.—Pronounce **ben, fren, gren,** and **océan.**

86. STUDENT.—**Bo(ng), fro(ng), gro(ng), océ(ong)** (*as before, strongly nasalizing* **a ouvert** *shortened.*)

TEACHER.—We now take the third nasal, **in**. This, as above mentioned, you know already. Pronounce *ba* as in *bat*, strongly nasalizing **a** (**a fermé**),

87. STUDENT.—**Ba,** *or* **ba(ng)!**

TEACHER.—There you have the sound of **bin**. Now let me hear you at **brin, crin, fin, lin, voisin.**

88. STUDENT.—**Bra(ng), cra(ng), fa(ng), la(ng), vwa-za(ng).**

TEACHER.—Good! We now come to the fourth nasal, **on**. A little caution is necessary here. We have learned that **ban** is nasalized into something like *bong*, that is, with a very open sound of **a ouvert**. But **bon** has quite a different sound, that of **o fermé**, **o** made with the lips rounded. **Allan**, for example, reminds you a little of *along*, but **allon** reminds you rather of *allo(ng)* or **al-lung**, of course with the **o**. sound nasalized. To know if you understand me, let me hear you pronounce **garçon, million, savon, ballon** (**o** with lips rounded).

89. STUDENT.—**Garso(ng), millio(ng), savo(ng), ballo(ng);** *or* **garso! millio! etc.**

TEACHER.—Fair; we now come to the last nasal sound. Pay attention. **An** or **en** is **a** (as in *bar*) nasalized; **in** is **a** (as in *bat*) nasalized; **on** is **o** (as in *boll*) nasalized, and **un** is **e** or **en** (as in *bur* nasalized. Do you understand?

90. STUDENT.—*Not quite, Master.*

TEACHER.—All right; pronounce feu, jeu, peu.

91. STUDENT.—Fe, je, pe. (11.)

TEACHER.—Now nasalize those three words.

92. STUDENT.—Feu(ng), jeu(ng), peu(ng).

TEACHER.—Nasalize these three words without the Consonants.

93. STUDENT.—Eu(ng), eu(ng) (n. o.), eu(ng) (n. s.).

TEACHER.—Right: you now see how un is not the nasalization of u but of e. (See 11.) To show that you understand this, pronounce brun, commun, tribun, jeun.

94. STUDENT.—Breu(ng), co-meu(ng), tri-beu(ng), jeu(ng).

TEACHER.—Very fair. Remember that un differs from on by the lips not being rounded and by their being brought a little closer together. Before studying the general table of nasal pronunciation it is to be noticed that the four nasals, an, in, on, and un, keep nearly always the sounds that we have learned. This does not hold good of en. After i, or y, en has not always the sound of an, but sometimes that of in; tien=tiin. A few more irregularities are best learned by practice.

Write into your Cahier Français the following table, and study it, so that you can read it off with very few mistakes.

95. **PRONUNCIATION TABLE No. 5.**

THE NASALS.

Names.		Sound.			
an,	am	an	bilan,	cancan,	lampe
en,	em		mental,	lenteur,	emblême
ain,	aim	in	bain,	daim,	faim
ein,	eim		plein,	sein,	serein
in,	im		fin,	badin,	grimpe
yn,	ym		syntaxe,	nymphe	thym=tin
on,	om	on	bon,	savon,	nombre
un,	um	un	alun,	aucun,	parfum
eun,	eum		jeun (rare)		
ian,	iam	y'an	étudiante,	bruyante,	viande
ien,	iem	y'in	bien,	mien,	moyen, citoyen
oin,	oim	w'in	coin,	soin,	poinçon
uin,	uim		suinte=swa(ng)t		

TEACHER (*Next day, after examination*).—You appear to have a fair idea of the sound of the Nasals. What is the next thing to learn?

96. STUDENT.—*A little more about the Consonants, Master.*

TEACHER.—What have you learned about them already?

97. STUDENT.—*Their names, and how they are to be pronounced at the beginning of a word. But how they are to be pronounced elsewhere we have still to learn.*

TEACHER.—A most important point to learn too, it being quite common to have letters completely silent at the end of French words.

98. STUDENT.—*Completely silent, Master? Won't that make the pronunciation more difficult than ever?*

TEACHER.—It certainly will, but there is no general rule for the correction of such irregularity. The exceptions would be too numerous. In the table I am going to write on the blackboard, the general information is pretty correct, but the sound of many words in French can be learned by actual practice only. The irregularity of sound in English words is just as great; for example: no general rule can be given to enable us to tell the proper sound of the last four letters in the following words, *bough*, *cough*, *dough*, *lough*, *rough*, and *through* if we did not know already that the first is *bow*, the second *cof*, the third *doe*, the fourth *lok*, the fifth *ruf*, and the last *throo*.

99, PRONUNCIATION TABLE No. 6.

Sound of CONSONANTS, especially at the end of words.

GENERAL RULE. Final Consonants are for the most part silent, except when united with the Vowel beginning the following word.

Names.

B, usually silent, but it is heard in rumb (*ronb'*).

C, generally pronounced; as, lac, parc (*lak*, *park*), but it is silent in a few common words, as banc, blanc, franc, clerc, estomac, porc, tabac, etc., When united with h, c is sounded as ch in machine; as, chaise, chien; but in écho, Christ, and in most but not all words coming from the Greek it is pronounced like k. As we have already learned, ç, with a Cedilla under it, is always pronounced s; second is pronounced zgon (zgon).

D is nearly always silent; but it is heard in le sud, *the south;* also in David, Cid, and other proper names.

F is generally pronounced; as, chef, if, nef, oeuf; but it is silent in clef, cerf, and in the plurals of boeuf and oeuf.

G final is usually silent; as, sang, fauxbourg (*fo-boor*), but it is heard in joug, also in grog, zigzag, and a few other foreign words.

Gn. The combination gn, between two Vowels, gives us a new sound, somewhat nasal in character, but called *liquid*. The English word *tanyard* is pretty well pronounced by the French combination tagnarde. Agneau=*an-yo;* peigné=*pain-yay;* aligné=*al-eenyay;* ognon=*o-nyo*(*ng*) (double nasal); répugnance=ré-pu-gnance=*n'yo*(*ng*)*s*. This sound of gn is also called mouillé, meaning n liquefied, or watered, because it loses its strong, peculiar sound heard in note or nouveau. (See **N.**)

Names.

H, as already mentioned, is never sounded, hé being exactly the same sound as éh. When joined to c, as just mentioned, it produces the sh sound; Charlot=*shar-lo.* Also when joined to p it has the sound f; as, Joseph=zhoséf. Formerly, more than a hundred French words began with an h, sounded as in English, but, though the letter is no longer pronounced, this old custom has the effect of preventing a liaison, (to be explained more fully in its place).

I
K } always sounded.

L, is nearly always sounded at the end of a word; as, bal, miel, civil, parasol, consul; it is silent in baril, soûl, and a few others, but the main difficulty comes from *l liquid,* called l mouillé, in which it is so weakened as to be hardly heard at all. L is usually *liquefied* when i stands before ll doubled and followed by a Vowel; as, ta-ille=*tah-yuh*, the first syllable clear and plain, but the last one as short as possible. Bataille= *bah-ta-yuh;* bouteille=*boo-teh'-yuh;* and fille=fi'ye'—*y*(*eh*) are other examples. To be liquefied, l need not be doubled, but it must be preceded by i, besides being the last letter of the syllable; bail=bà-y(ur); conseil=con(g)sè*y*(ur); gentil=zhan(g)-tiy(ur). L is silent in fils=fiss

M, in any syllable of a word, if not followed by a Vowel, is regularly nasal; as, camp, champ, temps, exemple, simple, complète, parfum, all sounded as -an, -en, -in, -on, and -un nasal.

N. The same remark may be made of N. In addition, monsieur (me-cieu) suppresses n, and when n follows g, as gn, n changes its regular sound for that peculiar one heard in *Daniel, minion, bunion, banyan* which it has when followed by y or i, pronounced very quickly. Examples: gagna=ganya; beignet=bè-nyè; besogne=be-zo-n'y(e). As already mentioned, this is called N mouillé (mou-yé), or *liquid N.*

P final is silent, cap being probably the only exception.

Q final is always sounded k, but it is silent if the next letter is a Consonant; cinq=*sin*(*k*); cinq livres=*si*(*ng*) *livre.* Qu has the same sound, but in a few words lately taken from the Latin the u sound is sometimes heard: équateur=é-kwa-teu; équestre=é-kwestre; quadrupède=kwa-dru-pèd.

R final is generally heard, especially in words of one or two syllables; as, fer=fère; mer=mère; cuiller=cwy-ère; soeur=seur; voir=vwar; pasteur=pa-steur. In er, the last syllable of a Verb, it is silent; adorer=a-do-ré. It is also silent in the termination ier; dernier=der-nyé; cahier=ca-yé. A few

Names.

other exceptions are best learned by practice. R has a much stronger sound than in English; parlé=parr-lé.

S final is generally silent; bons=bon; livres=livre; plusieurs=plu-zi-eur. But it is heard in as (ahss), atlas, bis, cens (sanss), fils (fiss), gratis (gratis), hélas (é-las), jadis (ja-dis′), laps, lis, mars, (marss), maïs (ma-iss′), moeurs (meurss), os, (oce), ours, omnibus (om-ni-buss), tous (when used alone).

S at the beginning of a word has the sharp sound sound heard in *sale*, but, as in English, when between two Vowels it has the sound of z; as, Elysées=é-li-zé.

T final though regularly silent, is heard in apt, brut, contact, correct, Christ, chut, dot, direct, exact, fat, infect, mat, sept (set), strict, tact, Est, Ouest, whist, and many others to be learned by practice. Aspect, however, is now pronounced aspè, and respect=respèk. The sound ct is very irregular, some French speakers, perhaps to appear singular, taking such liberties in pronunciation as we sometimes witness in English, when *either* is pronounced without regard to the first letter. For the learner, when in doubt regarding final ct, it is safer to pronounce both letters.

In many English words derived from the Latin, *ti* has the sound of *sh;* as, *nation*, *action*, *minutia*, *etc.* In all such French corresponding words, ti has the sound of si; as, nation=na-sion(g); action=ac-sio(n); minutie=mi-nu-sie; partial=par-si-al, etc. In such words as *question*, there being no change in the English pronunciation there is no change in the French; question=kès-tyon. The addition of h to t has no effect on the sound; théâtre=té-â-tre; thermidor=tèr-mi-dor.

V is never silent; vouloir=vool-war.

W When used as a French letter, W is sounded as V. It is found useful in indicating certain combinations of u; Ouate, suasion, suède, suite=wat, swa-sio(n), swède, swite.

X. The general sound of x is ks; as, ex-près=eks-prè; vexa=veks-a; phénix=fé-niks. In ex, at the beginning of a word before a Vowel, its usual sound is gz; as, exact=egz-akt; exemple=egz-ample; exil=egz-il; exorable=egz-orable; exultation=egz-ul-ta-syo(n). Other pronunciations are best learned by practice: dix=diss; six=siss; soixante=swa-san(g)t; dix hommes=di-zom; six enfants=si-zan(g)-fan(g); dix livres=di-livre; six livres=si-livre; dix-neuf, dixième=diz-neuf, diz-yème. When final, x is always silent, except in foreign words, such as index, onyx, etc., in which it has its regular sound.

Z. It has always the soft sound heard in *zone*. When final, except in gaz=gaz, it is silent; as, Vous avez deux pains=vou-za-vé-de-pa(ng). N'entrez pas=nan(g)-tré-pa.

TEACHER.—After copying off the above into your Cahier Français, reading it over carefully once or twice, and studying it at home for an hour or so, you should be able to tell something about it to-morrow. (*After a short examination next day.*) You know it well enough to be able to refer to it intelligently, but time will be required to make it become useful. Having learned the French letters and their sounds, what should be our next step?

100. STUDENT (Quickly).—*Reading French of course*—(a little ashamed of himself)—*oh, please excuse me for speaking so foolishly. The next step is to try* TO UNDERSTAND THE LANGUAGE—*then the reading will come of itself.*

TEACHER.—Well, the understanding will make the reading possible, but the reading will undoubtedly broaden and strengthen the understanding. Our course, therefore, is plain: by *writing* we learn to *read;* by *reading* we learn to *think* and *understand*, and by learning to *think* and *understand* we learn to *speak*. In writing we have learned the letters and their sounds, but, in addition, we must know the meaning of certain signs.

101. STUDENT.—*Master, I think I know something of the ordinary signs.* (p. 7.) *Remember that outside our regular lessons we often had little talks on those French signs as well as on other things.*

TEACHER.—Well, write on a bit of paper the eight signs, independent of the punctuation marks, and explain the meaning of each one. The first?

102. STUDENT.—*The first,* ´ *down from right to left, called the Acute Accent, when placed over an* e *denotes that it is to be pronounced sharp and clear, with the lips nearly closed; as,* égalité.

TEACHER.—The second sign?

103. STUDENT.—*The second,* ` *down from left to right, called the Grave Accent, denotes that* è *is to be pronounced with the mouth wide open; as,* calorifère.

TEACHER.—What effect have these Accents on other letters?

104. STUDENT.—*They distinguish* words *only, not* sounds; a *and* à, la *and* là, ou *and* où *are sounded alike but have different meanings.*

TEACHER.—The third sign?

105. STUDENT.—*The third sign,* ^ *the two accents united, called a* Circumflex, *shows that a letter is omitted, and that the sound is generally long; as,* château, *formerly* chasteau; fête, *formerly* feste; île, *formerly* isle; côte, *formerly* coste; mûr, *formerly* matur. *The letter omitted is generally* s, *and the circumflexed Vowel is nearly always long.*

TEACHER.—The fourth sign?

106. STUDENT.—*Two dots,* ¨, *called a* Diaeresis, *or "separation mark," set over the latter of two Vowels shows that they must be sounded separately; as,* maï=mè; sinaï=si-na-i.

TEACHER.—The fifth sign?

107. STUDENT.—*The fifth sign,* ' , *like a Comma, but called an* Apostrophe, *shows the elision* (*cutting off*) *of a Vowel, when its union with the following one would be disagreeable; as,* l'ami *instead of* le ami.

TEACHER.—The sixth sign?

108. STUDENT.—*The sixth sign,* Ç, *a little tail, called a* Cedilla, *shows that the* c, *under which it is placed, is to be sounded like* s; *as,* fràncais=fran-kè; français=fran-sè.

TEACHER.—The seventh sign?

109. STUDENT.—*The seventh sign,* - , *a little bar, called a* Hyphen, *serves to unite two or more syllables into one word; as,* a-t-il=a t il; passe-partout=passe partout; vol-au-vent=vol au vent; arc-en-ciel=arc en ciel.

TEACHER.—The eighth sign?

110. STUDENT.—*The eighth* ⁀, *a curve, called a* Link *or* liaison, *show when the last Consonant of one word is to be united with the first Vowel of the following word for the sake of sound only; as,* cet⁀habit⁀est⁀à vous=cé-ta-bi-tè-ta-vou.

TEACHER.—You seem to understand the signs, so far, well enough, so that—you signal?

111. STUDENT.—*All the signs, Master, are easy to understand, except the* Link *or* liaison. *It often puzzles me. I never see one in a French book. Are linkings rare?*

TEACHER.—On the contrary, they are very common, but as our own taste and judgment, with practice especially in reading aloud, are to be our chief guides in *linking*, the sign appears in school books only, and even there but sparingly. Its frequent appearance would disfigure the printing, and turn into a mere task for the eye what should be a subject of nice consideration for the mind. But, as we advance, the liaison will be occasionally introduced whenever considered necessary.

112. STUDENT.—*I understand, Master, how reading properly is to be expected only at the end of our course, and after a good deal of practice; but, meanwhile, I should like to know a little about French spelling, or, rather, how the syllables are divided.*

TEACHER.—Only a few of the chief rules are just now necessary: 1. A Consonant, when possible, always goes with the following Vowel; natale is, therefore, a word of three syllables, na-ta-le, not nat-ale, though the e is not pronounced. 2. When there are several Consonants, only the nearest one goes with the following Vowel; as, ar-ma-teur, not arm-a-teur. 3. A Vowel never begins a syllable unless it is preceded by another Vowel; as, curiosité=cu-ri-o-si-té, not cu-rios-i-té.=ac-ti-on. 4. Regarding the duration of sounds, much must be learned by practice, but regular rules on the greater difficulties of the French language will be given in our Second Part. We

must end for the present our study of the Letters with a READING LESSON, in which most of the French sounds appear, but which you are expected to work at as often as possible for the sake of the most useful kind of practice. By the time you have ended this book, if you are able to read this little lesson in a way to please a tolerably fastidious French ear, you will have reason to consider yourself as having been well taught, whoever may have been your teacher.

113. UNE LEÇON POUR LIRE SEULEMENT.

1. D'âme, un ami, très ému, aéré, ira, minime, aime ta mère, monologue (-log'). 2. Ces têtes sont très rondes. Les dames ne dineront pas à midi. Mon père rira à la plaisanterie. Pierre, ne lis pas ma note. 3. Donnez-moi à boire un verre d'eau. Pourquoi ne lisez-vous pas le journal du soir? 4. La colère du petit garçon est ridicule. Tous mes livres ne sont pas dans la maison. 5. Le capitaine reçoit sa compagnie sur la jetée. Ne gâte pas ta robe de gaze. 6. Jacques se lave les mains dans l'eau chaude. Les pyramides de l'Egypte sont très grandes. 7. Que voyez-vous? Je vois un lac, un pigeon, un mur, une église, et deux oiseaux. 8. Le bagage gène et empêche le voyageur. Etes-vous fâché? Non, au contraire, je suis charmé. Achève la tâche, et allons regarder le cheval et la vache. 9. Cet homme a beaucoup de dignité, mais il travaille toujours. Louise, ne taquine pas ta petite soeur. 10. Une figue ne guérira pas notre guide brun. 11. Un lapin rouge met son pied blanc dans un bassin de vin fin. 12. Le lion Africain aime les bonbons doux que lui donne le gamin qui est mon neveu. 13. Un pauvre veuf qui a six enfants a trouvé un collier dé diamants au coin de la rue. 14. Où demeure ton neveu? Dans un beau bateau que ma soeur lui a prêté. 15. Avez-vous faim? Oui, j'ai faim, et mon chien aboie parcequ'il a faim aussi. Asseyez-vous et mangez ce poulet dodu. EXEMPLES DE LA LIASON—EXAMPLES OF LINKING: 17. Le matelot a dix enfants=le-ma-te-lo-ta-di-zan-fan. 17. Ne parle pas aux anciens amis avec autant de vivacité=ne-parl-pa-zo-zan-cien-za-mi-za-vé-ko-tan-de-vi-va-ci-té. 18. Les enfants ont souvent des idees très étranges=lé-zan-fan-zon-sou-van-dè-zi-dé-trè-zé-tranj. 19. Il sortit après eux, mais il n'arriva pas à temps=il-sor-ti-ta-prè-ze, mè-zil-na-ri-va-pa-za-tan. 20. Cet homme peut-il couper un grand arbre? Se-to'm'-pe-til-cou-pé-run-gran-tarbr?

TEACHER.—Listen to me as I read the above and imitate me. (STUDENT *does so.*) Copy it off into your Cahier Français and try to read it aloud at home. (*Next day* STUDENT *pronounces pretty fairly.*) We next proceed to learn the *meaning* of words as well as their *pronunciation.* Copy into your Cahier Français the French words in the following table called

114. VOCABULARY No. 1.

Nouns Common

masculine

Anglais (an-glè) English
Cahier (ka-yé) copybook
Crayon (krè-yon) pencil
Français (fran-sè) French
Papier (pa-p'yé) paper
Porte-plume (por-t'-plum') penholder
Tableau (ta-blo) picture

feminine

Carte (kart') map
Chaise (chèz') chair
Lettre (lè tr') letter
Plume (plum') pen
Règle (règl') ruler
Table (ta-bl') table

Nouns Proper

Charlot (char-lo) Charley
Guillaume (ghi-yom') William
Laurent (lo-ran) Laurence
Paul (pol) Paul
Hélène (é-lè-n') Ellen
Jeanne (jan') Jane
Marie (ma-ri) Mary
Louise (lou-iz') Louisa

Verbs

Montre (mon-tr') shows
Ouvre (ouvr') opens
Parle (parl') speaks
Prend (pran) takes
Touche (touch') touches
Voit (vwa) sees

Article

Le (Mas.), la (Fem.) the

Adverb

Ne-pas (ne-pa) not

Write English words into Cahier Anglais.

Teacher.—Regarding the Pronunciation (bracketed) words, the following is to be particularly noticed: (1.) All the letters within the brackets are to be sounded as already explained. (2.) N at the end of a syllable, *if unmarked*, must be nasalized: for example, in (lo-ran) n is to be nasalized; in (é-lè-n') n has its regular sound. How many nasal soumds do you notice?

115. Student (Counting).—*Three among the Nouns Common, one among the Nouns proper, and two among the Verbs—six altogether.*

Teacher.—How do you recognize them?

116. Student.—*I have learned that* n *unmarked at the end of a syllable is always nasal.*

Teacher.—Right. I will now ask a few questions in English Grammar. Tell me the difference between Nouns Common and Nouns Proper.

117. Student.—*As well as I remember, a name that can be given to several things is a Noun Common; as*, city, boy, dog. *A name intended for one individual only is a Noun Proper; as* Boston, George, Ponto.

Teacher.—That will do. Now tell me what you remember about grammatical Gender.

118. STUDENT.—*What I remember about that is simple enough; the names of male human beings or animals are Masculine; the names of female ditto, ditto, are Feminine; and names of all other things are Neuter. But I judge from the Vocabulary that the case is not so simple in French.*

TEACHER.—No; The French language has no word corresponding with the English word *it*, and therefore admits of no Neuter Gender. Accordingly, all French Nouns, whether the names of things with or without life, must be either Masculine or Feminine, and this we have to realize from the very first lesson.

119. STUDENT.—*In what way, Master?*

TEACHER.—In English, if I wish to designate some particular *book* or *pen* I say *the book*, *the pen*, using *the* for each. But if I wish to do so in French, I must say le livre, la plume, le being *the* for a Noun Masculine and la being *the* for a Noun Feminine. To say all this in a few words, *a French Masculine Noun is one that requires* le, *and a French Feminine Noun is one that requires* la. Le and la are called the Definite Articles. This is no doubt a little perplexing, but with practice the difficulty gradually disappears, as we shall soon learn from the following—our first real French lesson.

120. SENTENCES.

Charles prend le papier.	Charley takes the paper.
Guillaume ne touche pas la carte.	William is not touching the map.
Laurent montre la lettre.	Lawrence shows the letter.
Paul ne voit pas le crayon.	Paul does not see the pencil.
Hélène parle anglais.	Ellen is speaking English.
Jeanne ne parle pas français.	Jane is not speaking French.
Louise prend la règle.	Louisa takes the ruler.
Marie ne montre pas le tableau.	Mary does not show the picture.
Charlot ne prend pas le porte-plume.	Charley is not taking the pen-holder.
Guillaume voit le cahier.	William sees the copybook.
Laurent ne parle pas anglais.	Lawrence is not speaking English.
Paul parle français.	Paul speaks French.
Hélène prend la carte.	Ellen takes the map.
Jeanne ne prend pas la règle.	Jane does not take the ruler.
Louise ouvre la lettre.	Louise opens the letter.
Marie touche la table.	Mary touches the table.
Charlot voit le papier.	Charley sees the paper.
Guillaume ne prend pas le cahier.	William does not take the copy-book.
Laurent parle français.	Lawrence speaks French.
Paul ouvre le livre.	Paul opens the book.
Laurent voit le papier.	Lawrence sees the paper.
Laurent ne voit pas le papier.	Lawrence does not see the paper.

IMPORTANT NOTICES. For NOT the French generally use *two* words, ne and pas, with the Verb between them.

☞ *Charley speaks French*, *Charley does speak French*, and *Charley is speaking French*, are three different ways for saying the same thing in English. But in French there is only one way, Charlot parle français.

Routine for the study of such sentences as the above: 1. Write French into Cahier Français, and English into Cahier Anglais. 2. Read Cahier Français into English, and Cahier Anglais into French. 3. Listen to TEACHER as he reads, then translate his language into the opposite.

121. PREMIER EXERCICE, français-anglais.

1. Hélène montre la plume. 2. Louise ne voit pas le crayon. 3. Jeanne touche le porte-plume. 4. Marie parle anglais. 5. Charlot ne voit pas le cahier. 6. Guillaume touche le papier. 7. Laurent ne montre pas le livre. 8. Paul touche le tableau. 9. Marie voit la plume. 10. Louise parle français. 11. Hélène prend la lettre. 12. Jeanne ne montre pas la plume. 13. Laurent prend le livre. 14. Guillaume montre la carte. 15. Paul ne voit pas le crayon. 16. Hélène ne parle pas français. 17. Charlot prend la règle. 18. Marie ne prend pas le cahier. 19. Louise touche la carte. 20. Jeanne voit le crayon.

122. PREMIER EXERCICE, anglais-français.

1. Jane is touching the pen-holder. 2. Charley does not see the copybook. 3. William is touching the paper. 4. Lawrence does not show the book. 5. Mary speaks English. 7. Paul is touching the picture. 7. Ellen touches the table. 8. William is not speaking French. 9. Charley is speaking English. 10. Mary sees the pen. 11. Louisa is not speaking French. 12. Jane does not show the letter. 13. Lawrence does not see the pencil. 14. Paul takes the letter. 15. Ellen is not touching the table. 16. William takes the ruler. 17. Charley does not speak French. 18. Mary does not take the paper. 19. Louise is touching the map. 20. Jane sees the copybook.

☞ Routine of the Exercises: 1. Write English of the French into Cahier Anglais. 2. Write French of the English into Cahier Français. 3. Read French back into English. 4. Read English back into French. 5. When Exercises are corrected and Cahiers closed, STUDENT listens to TEACHER'S French and translates it into English. 6. He then listens to TEACHER'S English and turns it into French.

As this routine is absolutely necessary in order to secure a quick ear and a ready tongue, TEACHER will never allow STUDENT to attempt a new lesson until the previous one is well mastered. To *translate* French is an easy matter; to *speak* French is an attainment to be acquired only by patient and careful application.

DEUXIÈME LEÇON.

123. STUDENT.—Bonjour, mon Maître! *Of what shall our* Deuxième Leçon *treat?*

TEACHER.—Bonjour, mon ami. What it will treat of first depends on what you have learned from the Première. In how many Cahiers have you written?

STUDENT.—*In two, the* Français *and the* Anglais, *the first containing nothing but French, and the second nothing but English.*

TEACHER.—What is the difference between the sounds of the letters called *zhay* and *zhee* in French?

STUDENT.—(Forgets, but a look at pages 5 and 6 enables him to answer.)

TEACHER.—Tell the use of the three French Accents.

STUDENT.—(Page 3.)

TEACHER.—Mention an English word accented on the first syllable, and another on the second.

STUDENT.—(Page 8.)

TEACHER.—What is the Tonic Accent?

STUDENT.—(Page 9.)

TEACHER.—Is a Diphthong always the sound of two Vowels

STUDENT.—(Page 12.)

TEACHER.—Give the different sounds of e in de, dé, and des.

STUDENT.—(Does so.)

TEACHER.—Name the four French Nasal sounds, with examples.

STUDENT.—(Page 16.)

TEACHER.—Which two Vowels, when nasalized, change considerably their own sounds for those of other Vowels?

124. STUDENT.—(Thinking.) E and I; en like an and in like ain.

TEACHER.—Give two examples of gn mouillé or liquid.

STUDENT.—(Page 18.)

TEACHER.—Give an example of l mouillé, or liquid.

STUDENT.—(Page 19.)

TEACHER.—In what part of the word are French letters nearly always sounded and in what part are they often silent?

STUDENT.—(Should try to answer without help.)

TEACHER.—The use of the Circumflex, with example.

STUDENT.—(Page 21.)

Teacher.—The use of the Cedilla, with example.

Student.—(Page 22.)

Teacher.—In spelling, how do the French nearly always begin their syllables? Example?

Student.—(Page 22.)

Teacher.—This must be enough of memory work for the present, as we shall return to it again. I am going now to ask a question that requires thinking. How did you like the **Première Leçon**?

125. Student (A little puzzled).—*It certainly gave me information that should be useful to every French student; it also taught me some French words; still, to be candid, it did very little (I think) in the way of its professed object—conversation.*

Teacher.—Well, it was certainly natural to expect a little conversation in our first lesson. But how is a conversation to be carried on?

Student.—*By words, I should suppose.*

Teacher.—Words, spoken or written?

Student.—*Spoken, of course; written are for the eye only, not for the ear. I'm beginning to think I was hasty in my observation.*

Teacher.—How did you learn your first spoken English words?

Student.—*By picking them up, when a child, as well as I could, from the people continually talking around me.*

Teacher.—What did you put them into for safe-keeping when you had picked them up? Pencilled them off into a little **Cahier**?

126. Student.—*You make me laugh,* **mon Maître**. *Even if my eyes knew the letters, my fingers could not hold a pencil. It was with my ears that I noticed the word that was said, it was with my eyes I noticed what action followed it, and then it was with my tongue that I tried to see if I had learned its meaning. When laughed at, I knew I was wrong and endeavored to be more watchful next time.*

Teacher.—Did you try to pick up every word?

Student.—*Oh no,* **mon Maître**. *I'm pretty sure I tried to pick up nothing unless it closely interested me.*

Teacher.—How long do you think you had been learning before you could venture on a sensible conversation?

Student (Thinking).—*I can't remember anything about that, of course,* **mon Maître**; *but, judging by the children at home and especially by the time it has taken my little brother Tom to begin bullying his companions and "saacing" his mother, it must have taken every waking hour of my life for three or four years.*

Teacher.—Let us say three years. How many hours in three years?

Student (Pencilling rapidly).—*Ten hours a day, 3650 hours a year, 10,950 hours in three years.*

Teacher.—Correct. Yet after ten or twelve hours spent in writing on the board or in talking with me, you expected to start at something that had

really taken more than ten thousand hours preparation for you to attempt with anything like confidence.

STUDENT.—*I don't know why I said such a thing*, mon Maître.

TEACHER.—Ten thousand hours when your eye was as keen, your ear as quick, your tongue as nimble, and your brain as lively—

127. STUDENT.—*I see now clearly how wrong I was, but I also see clearly why you asked all those questions. By recalling my experience in learning English when little more than a baby, you wish to remind me of the efforts I should make to learn French now when I am almost a full-grown boy.*

TEACHER.—Yes; circumstances have completely changed, but hard work is as useful as ever. You learned English in the "natural way" because you had plenty of time to study language, having nothing to interrupt the pursuit, and being intensely interested in the task. You shall now try to learn French by the "artificial way," the only possible one, but *imitating the other in every important particular*, and supplementing it by every advantage that a boy of thirteen or fourteen has over one of three or four.

As you have copied off the above correctly, you may have caught my meaning—especially if you reflect over it at your leisure. It may save much valuable time. But now to resume—where did we leave off?

STUDENT.—*You were explaining why we made no attempt at conversation in the* Première Leçon.

TEACHER.—Do you now understand why?

STUDENT.—*Oh yes*, mon Maître. *We—I mean I—had no words.*

TEACHER.—Yes, and even if we had known a lot of the most necessary words—Nouns and Verbs—we should still have found it extremely difficult to carry on a coversation without Pronouns. Do you know what they are?

STUDENT.—*I have learned about them in our grammar class that Pronouns take the place of Nouns. But, I can't say that I understood the meaning of the expression. It did not interest me.*

TEACHER.——That was because you did not try to understand its meaning. If children were as indifferent in learning their language when babies as they are in learning grammar when boys, they would be no better than dummies when grown up.

128. STUDENT.—*It was not exactly our fault*, mon Maître. *The class was rather large and the pupils unmatched, some of them being very smart. Though I was quite the other way, I was perfectly willing to learn, but I was never able to learn what I did not understand. The explanations that many of the boys instantly understood were to me completely unintelligible. Therefore I did not learn, and I was always tired in class. But here the time flies like lightning. You make everything so plain that I can give myself no credit for learning.*

TEACHER.—Oh, that is all right; I am glad you think so. But I am afraid you misunderstand me a little. I did not mean that all are dummies who

don't know *grammar*, but that all that don't know *words* are no better. Now to resume: words being so necessary, they are the first object of a child's curiosity. After learning what he can with his eyes, he tries to familiarize his tongue with the NAMES of whatever he sees around him. His first lessons in language, therefore, are devoted to learning NOUNS, in which he generally succeeds very well, but the PRONOUNS give him a great deal of trouble. Do you know why?

STUDENT.—*I can't imagine. It never cost me a thought.*

TEACHER.—When your little brother Tom tells you he wants something what name does he give himself?

STUDENT.—*Nearly always "Tom" or "Tommy." Yesterday he asked father to buy "Tom" a bicycle, and this morning he told me "Tommy" had lost his India-rubber ball.*

TEACHER.—You see he does not know his Pronouns yet. If *your* name was "Tom," in speaking of yourself would you act like your little brother?

STUDENT (Smiling).—*Oh no,* mon Maître; *no matter what my name was, I should always say* me *or* I.

TEACHER.—If you were speaking of your Cousin Joe, would you call him *me* or *I?*

STUDENT (Smiling).—*Of course not,* mon Maître. *Cousin Joe, if speaking of himself, would do so; but when I speak of Cousin Joe, I use the same words as I do of Tom, that is,* HE *or* HIM.

TEACHER.—Those little words *he* or *him* that you use as names for different people can't be *real names*, can they?

STUDENT (Thinking).—*No; they can't be real* NAMES, *for they may be used when speaking of almost every man or boy, but they often stand for real names.*

TEACHER.—Then they can't be real Nouns either?

129. STUDENT (Thinking).—*No; they can't be real Nouns either, but as they stand for names they may stand for Nouns also.* (Suddenly) *Oh! now I see it all,* mon Maître! *Those little names are what you call Pronouns, because they* STAND *for Nouns; as,* HE *or* HIM *stands for Tom, Joe, Ned, Bill, and hundreds of other names. Am I right,* mon Maître?

TEACHER.—Quite right. You now understand, I hope, why you were asked such a lot of simple questions?

STUDENT (Thinking).—*Yes; it was to show me how difficult it is for a child to learn the use of names that are not really names, and how well such peculiar words must be known by people desirous of conversing in a foreign language.*

TEACHER.—Can you name the English Personal Pronouns?

STUDENT.—*I think so:* I, thou, he, she, it, we, you, they.

TEACHER.—Correct, but it is better to make a table of them like the following:

130. ENGLISH PERSONAL PRONOUNS.

	Singular.	Plural.
First Person	*I,*	*We.*
Second Person	*Thou,*	*Ye* or *you.*
Third Person	*He, she, it,*	*They.*

TEACHER.—When you have copied the above into your Cahier Anglais, tell me if you know the meaning of Singular and Plural.

STUDENT.— *Yes, I think so.* Singular *means the form of the word we use when we speak of only one object;* Plural *is its form when we speak of more than one.*

TEACHER.—Right; now do you know what is meant in Grammar by the word *Person?*

STUDENT (Hesitating).—*I think so, but I am not sure.*

TEACHER.—You will be sure in a moment, if you pay attention. In ordinary conversation there must be three requisites: first, the SPEAKER; second, the person or thing SPOKEN TO; third, the person or thing SPOKEN OF. For each of these the speaker has short names, called (in grammar) PERSONAL PRONOUNS, which he always uses except when in danger of being misunderstood. When speaking of himself, instead of using his ordinary name he uses the word *I, the Pronoun of the First Person;* for the person spoken to he has a different name, *thou* or *you, the Pronoun of the Second Person;* and for whatever is spoken of he uses *he, she,* or *it, the Pronouns of the Third Person.* Do you understand now what is meant is grammar by *Person?*

STUDENT.—*I think so,* mon Maître. *By First, Second, and Third Person is meant the person speaking, the person spoken to, and the person or thing spoken of. Is there the same simplicity in French?*

TEACHER.—Exactly the same, as you can see by the following table:

131. PRONOMS PERSONNELS FRANÇAIS.

	Singulier.	Pluriel.
Première Personne	Je,	Nous.
Seconde Personne	Tu,	Vous.
Troisième Personne	Il, Elle.	Ils, Elles.

The above to be copied into the Cahier Français.

As soon as you have satisfied me as to your knowledge of the above little tables we drop the study of Pronouns, to take them up more fully when their time comes.

STUDENT (After a few minutes).—*I can say the above tables by heart now, and I think I understand them* (satisfies Teacher).

TEACHER.—Right. Before our digression, we were speaking of the absolute necessity of learning *name-words* or *Nouns* by heart. The easiest way to do so is to learn them in *sentences.* You probably know what a *Sentence* is?

STUDENT.—*I think so,* mon Maître. *In our Première we had a lot of sentences, French and English.* Charlot prend le papier. Louise opens the letter, etc.

TEACHER.—When I say Charlot ouvre la lettre, what do I tell you?

STUDENT.—*You tell me* Charley opens the letter.

TEACHER.—A sentence therefore gives information. What word tells the action?

STUDENT (Thinking).—Opens, *because it tells what he does to the letter.*

TEACHER.—Is *Opens* a Noun?

STUDENT (Thinking).—*Oh no.* Opens, *not being a name, can't be a Noun.* Charley *is a Noun, and so is* letter *also.*

TEACHER.—Yes, but let us speak of *Opens* first. As it tells us the *action* that is performed by Charley, it is called a *Verb.* Whatever is spoken of as performing the action is called the Subject of the sentence. This Subject is nearly always a Noun or Pronoun. What is the Subject of the present sentence, *Charley* or *letter*?

132. STUDENT (Thinking).—*As the action spoken of is performed by* Charley, *the Noun* Charley *shows the* Subject *of the sentence, which therefore cannot be* letter.

TEACHER.—Quite right. You will learn in time that there are many *kinds* of sentences, but those necessary to be known at first are only four: the *Declarative,* the *Negative,* the *Interrogative,* and the *Imperative.*

STUDENT.—*Please explain each one.*

TEACHER.—The Declarative, sometimes called the Affirmative, makes a positive assertion; as, *Charley opens the letter.* The Negative denies a positive assertion; as, *Charley does not open the letter.* The Interrogative asks a question; as, *Does Charley open the letter?* And the Imperative sentence gives an order; as *Charley, open the letter.*

STUDENT.—Mon Maître, *please write a few sentences of each kind on the board, to see if I can distinguish one from the other.*

TEACHER.—I will improve on that suggestion by writing out various kinds of French sentences in which the Verbs change form according to change of subject, such change being far more noticeable in French Verbs than in English. But we are not not quite done with Charlot ouvre la lettre yet. What else does it contain besides two Nouns and one Verb?

STUDENT.—*It contains* la, *the Feminine Definite Article, as mentioned in the* Première. *Is there an Indefinite Article also in French?*

TEACHER.—Yes, un and une. In English the forms are *one*, *an*, or *a*, all meaning the same thing; *one apple*, however, is usually shortened into *an apple* before a Vowel sound, and *one* is still further shortened before a Consonant sound, as *a pen*. In French the Masculine form is always un and the Feminine form always une; as un livre, une plume. Now for the Sentences. Copy off the following: French into Cahier Français, and English into Cahier Anglais.

133. SENTENCES WITH PRONOUNS.

Je touche la table.	I am touching the table.
Tu touches le mur.	Thou art touching the wall.
Il touche un cahier.	He is touching a copybook.
Nous touchons la porte.	We touch the door.
Vous touchez le tableau.	You touch the picture.
Ils touchent (touche) la règle.	They touch the ruler.
Je ne montre pas la carte.	I don't show the map.
Tu ne montres pas la carte.	Thou dost not show the map.
Elle ne montre pas la carte.	She does not show the map.
Nous ne montrons pas la carte.	We do not show the map.
Vous ne montrez pas la carte.	You do not show the map.
Elles ne montrent (montre) pas la carte.	They do not show the map.
Je parle anglais.	I am speaking English.
Tu ne parle pas anglais.	Thou dost not speak English.
Il parle anglais.	He is speaking English.
Nous ne parlons pas anglais.	We don't speak English.
Vous parlez anglais.	You speak English.
Ils ne parlent (parle) pas anglais.	They don't speak English.
J'ouvre la porte.	I open the door.
Tu ouvres la lettre.	Thou openest the letter.
Elle ouvre un cahier.	She opens a copybook.
Nous ouvrons la carte.	We open the map.
Vous n'ouvrez pas la lettre.	You don't open the letter.
Elles ouvrent (ouvre) la porte.	They are opening the door.
Je ferme la porte.	I am shutting the door.
Tu ne fermes pas la lettre.	Thou dost not shut the letter.
Il ferme un cahier.	He is shutting a copybook.
Nous fermons la carte.	We shut the map.
Vous ne fermez pas le livre.	You do not shut the book.
Ils ferment (ferme) la porte.	They shut the door.
Je prends le papier.	I am taking the paper.
Tu prends un crayon.	Thou takest a pencil.

Elle prend la plume.	She takes the pen.
Nous ne prenons pas la lettre.	We don't take the letter.
Vous prenez le cahier.	You take the copybook.
Elles prennent (prèn') la règle.	They take the ruler.
Je vois le cahier.	I see the copybook.
Tu ne vois pas le mur.	Thou dost not see the wall.
Il voit le porte-plume.	He sees the penholder.
Nous ne voyons pas la règle.	We don't see the ruler.
Vous voyez le tableau.	You see the picture.
Ils ne voient (voie) pas la carte.	They don't see the map.
J'ai la lettre.	I have the letter.
Tu n'as pas le cahier.	Thou hast not the copybook.
Il a la carte.	He has the map.
Nous avons le papier.	We have the paper.
Vous avez le livre.	You have the book.
Ils ont le crayon.	They have the pencil.

(How to study the above: 1. Write French into Cahier Français and English into Cahier Anglais. 2. With both books open, read French several times into corresponding English translation. 3. After a little study of twelve sentences at a time, closing Cahier Anglais, read French into English; then, closing Cahier Français, read Cahier Anglais into French. 4. Closing both books and listening to TEACHER, translate his French sentences into English and his English sentences into French. If a TEACHER is not convenient, his place should be taken by another pupil or by a fellow-student, as without No. 4, or something like it, the rest of the routine is comparatively useless for conversation.)

TEACHER.—So far being pretty satisfactory, tell how many of these sentences are Declarative and how many Negative.

STUDENT (Counting).—*Seventeen are Negative and thirty-one are Declarative.* (Points them out.)

TEACHER.—We are now going to learn something very important about the terminations of Verbs. With what letter does the First Person Singular of each end?

STUDENT (Counting).—*Five Verbs end in* e *mute, one in* s, *and one in* i. (Points them out.)

TEACHER.—In what letter does the Second Person Singular end?

STUDENT (Counting).—*The Second Person Singular of every Verb ends in* s.

TEACHER.—That is true of every Verb in the French language. Now the final letter of the Third Person Singular?

STUDENT (Counting).—*Of five Verbs the Third Person Singular ends in* e, *of one in* d, *of one in* t, *and of one in* a.

TEACHER.—Now the final letter or letters of the First Person Plural?

STUDENT (Counting).—Ons *is the termination of all.*

TEACHER.—The final letter or letters of the Second Person Plural?

STUDENT (Counting).—*The termination in all is* ez.

TEACHER.—The final letter or letters of the Third Person Plural?

STUDENT (Counting).—*The termination of the Third Person Plural of seven Verbs* is ent, *and of the other is* ont.

TEACHER.—Now guiding yourself by what you have learned in examining the corresponding part of eight different Verbs, what little deduction might you venture to draw regarding the terminations of the regular French Verbs?

STUDENT.—*What is a deduction,* mon Maître?

TEACHER.—A deduction is only a guess, but it is one so well founded that it may be considered right until it is proved to be wrong.

STUDENT (Thinking).—*I see. Well* (examining), *judging from the termination of the First Person Singular, I should deduce that* e *mute is the termination in that Person of all regular French Verbs.*

TEACHER.—In the case of French *regular* Verbs, but not of *all* French Verbs, the deduction is quite right. Your deduction regarding the Second Person Singular?

134. STUDENT.—*My deduction would be that the last letter of all French Verbs in the Second Person Singular is the letter* s.

TEACHER.—In that you are quite right. Deduction from your observation of the Third Person Singular?

STUDENT (Examining).—*The final letter of the Third being exactly the same as that of the First, I would draw the same deduction, that* e *mute is the final letter of the Third in all French regular Verbs.*

TEACHER.—Right again. Now of the First Person Plural?

STUDENT.—*That* ons *is the termination in that Person of all the French Verbs.*

TEACHER.—Your deduction is very nearly right. I know of only one exception. Of the Second Person Plural?

STUDENT.—*Though I have apparently good grounds for a sweeping conclusion, I will not venture on one this time. My deduction is that* ez *is the termination of the Second Person Plural of regular French Verbs. I will not say so of all French Verbs.*

TEACHER.—If you did, you would find only three or four exceptions to contradict you. Of the Third Person Plural?

135. STUDENT.—*That* ent *is the termination of the Third Person Plural of the regular French Verbs.*

TEACHER.—Almost right, as the exceptions are exceedingly few. Have you noticed anything else regarding the termination ent?

STUDENT (Examining).—*Yes,* mon Maître, *that* ent *in the Third*

Person Plural sounds like e *mute; for example*, parlent = parle. *Isn't this a little strange?*

TEACHER.—Yes, but no further explanation can be given regarding Verbs until their turn comes up in the seventh or eighth **Leçon.** We want no more about Verbs just now than is barely necessary to help us in the management of other words. We shall therefore for the present drop the forms that go along with tu *thou*, nous *we*, and ils *they*, as the other Pronouns will give us help enough to prepare for simple conversation. Before starting that, however, I want you test your advancement by a little work of your own. Write the following into your **Cahier Français**, to translate into English (pour traduire en anglais).

136. POUR TRADUIRE EN ANGLAIS.

1. Je vois la plume. 2. Il prend un crayon. 3. Vous ne prenez pas la chaise. 4. Elle parle français. 5. Il touche le papier. 6. Je ne parle pas anglais. 7. Vous montrez une table. 8. Elle prend le livre. 9. Elle ouvre la carte. 10. Vous ne prenez pas un porte-plume. 11. Je montre le papier. 12. Il parle anglais. 13. Je ne montre pas un tableau. 14. Il ne touche pas le porte-plume. 15. Vous voyez un mur. 16. Elle ne touche pas la table. 17. Il parle français. 18. Elle ne montre pas un cahier. 19. Vous touchez la chaise. 20. Je ne montre pas la règle.

The English of the above is to be written in the **Cahier Anglais**, paying particular attention to spelling, punctuation, capitals, etc., besides writing carefully.

STUDENT (After some time).—*English translation now written off*, **mon Maître**, *and ready for inspection.*

TEACHER.—Handing me your **Cahier Anglais**, and keeping your **Cahier Français** open, read out the French with its corresponding English. (STUDENT *does so*, TEACHER *marking the necessary corrections.*) Now closing your **Cahier Français**, and, listening to me as I read your **Cahier Anglais** exercise, turn each sentence into French as fast as you hear me read it. (STUDENT does so pretty well.) Now taking your **Cahier Anglais** write into it the following sentences:

137. TO TRANSLATE INTO FRENCH.

1. He speaks French. 2. She sees the map. 3. I do not see a pen. 4. You show the picture. 5. He is touching a paper. 6. She is not showing the copybook. 7. I am showing the paper. 8. She is not speaking French. 9. You do not show a table. 10. I don't speak English. 11. He is showing the ruler. 12. You don't take a pen-holder. 13. She is touching the chair. 14. He does not speak French. 15. I am not taking a pencil. 16. He sees

the wall. 17. She is not opening a copybook. 18. He is touching the chair. 19. You are not speaking English. 20. She takes a pen-holder.

Write French translations into your **Cahier Français**, paying strict attention to spelling, etc.

STUDENT (After some time).—*French translation written off*, mon **Maître.**

TEACHER.—Handing me your **Cahier Français**, and keeping your **Cahier Anglais** open, read out the French with its corresponding English. (STUDENT does so, TEACHER marking the necessary corrections, being very particular regarding spelling, punctuation, capitals, accents, cedilla, etc.) Now closing your **Cahier Anglais**, and, listening to me as I read your **Cahier Français** exercise, turn each sentence into English as fast as you hear me read it. (TEACHER reads slowly and very distinctly, doing so, if necessary, several times, until Student's ear proves sharp enough to catch the word and its meaning with little trouble.)

TEACHER.—We should be now ready for a little conversation, only you know that none can be carried on without questions.

STUDENT.—*Is it difficult to ask questions in French?*

TEACHER.—Generally it is easy enough, but, being often a little different from the English way, for some time it may give a little trouble. Even the English way is not always perfectly simple. Ask me a question in English.

STUDENT.—*Excuse me, Master; I don't quite understand you.*

TEACHER.—Asking a question is generally no more than turning a Declarative into an Interrogative sentence. *Paul, you touch the table*, is Declarative. Make it Interrogative.

STUDENT.—"*Paul, do you touch the table?*"

TEACHER.—How does that sentence differ from the other?

STUDENT.—*It has a word, "do," in it which is not in the other.*

TEACHER.—Where is that word placed?

STUDENT.—*Before the word "you."*

TEACHER.—Can you ask the question some other way?

STUDENT.—*Yes; "Paul, are you touching the table?"*

TEACHER.—How does this differ from the other?

STUDENT.—*It has "touching" instead of "touch," and "are" instead of "do."*

TEACHER.—Where is *are* placed?

STUDENT.—*Before "you," like "do," the other word.*

TEACHER.—Really, then, how are the questions asked?

STUDENT.—*They seem to be asked by placing the new words, "do" or "are," before the subject "you."*

TEACHER.—Do you know any other way to ask the question?

STUDENT (After a pause).—*Just now I don't remember any other way.*

TEACHER.—What do you think of *Paul, touch you the table?*

STUDENT.—*If I heard an American speak so I should feel inclined to smile, but if I heard a Frenchman speak so I could understand him readily.*

TEACHER.—Well, that is exactly the way in which a Frenchman prefers to ask a question. Bringing in no new words, he simply places the Verb itself before the Subject; as, **Paul, touchez-vous la table?** But you must carefully remark that, besides doing this, he connects the Subject Pronoun with the Verb by a **trait d'union**, or hyphen, to signify that the two words are now made one, and must not be separated on any account,

138. STUDENT.—"*Do you show the picture?" must therefore be* **Montrez-vous le tableau?** *and "Are you taking the pen?"* **Prenez-vous la plume?**

TEACHER.—Exactly. Now, how do you say, *Are you not taking the pen?*

STUDENT.—**Ne prenez pas vous la plume?**

TEACHER.—Not correct.

STUDENT.—*I see the mistake.* **Vous**, *being hyphened, cannot be separated from* **prenez**. *Therefore the question must be*, **Ne prenez-vous pas la plume?**

TEACHER.—Quite right. *Do you not see the wall?*

STUDENT.—**Ne voyez-vous pas le mur?**

TEACHER.—*Do you speak French?*

STUDENT.—**Parlez-vous français?**

TEACHER.—*Does he speak French?*

STUDENT.—**Parle-il français?**

TEACHER.—Not exactly. The letter **t**, found in every Third Person of all Latin Verbs, is still preserved between the Verb and its subject, **il** or **elle**; as, **Parle-t-il français? Touche-t-elle la table (parl-til-fransè, Touch-tèl-la-tabl).** Notice, also, that **t** has a hyphen both before and after it.

STUDENT.—*I understand. A few more questions, Master.*

TEACHER.—*Is he showing the chair?*

STUDENT.—**Montre-t-il la chaise?**

TEACHER.—*Is she not opening the map?*

STUDENT.—**N'ouvre-t-elle pas la carte?**

TEACHER.—*Does he take the paper?*

STUDENT.—**Prend-t-il le papier?**

TEACHER.—Nearly right, but not exactly. Instead of introducing **t**, in this case a **t** sound is given to **d**, making **t** unnecessary; as, **Prend-il le papier (pren-til-l'papié)?**

STUDENT.—*I see.* **Prend-il le papier?**

TEACHER.—*Does he see the pen-holder?*

STUDENT.—**Voit-il le porte-plume?** Or should it be **Voit-t-il?**

TEACHER.—No; **t** being there already, if pronounced, another is not necessary. *Do I show the copybook?*

STUDENT.—Montre-je le cahier? *Would this do?*

TEACHER.—When such an expression is written and pronounced **montrèje**, it may do; **fais-je? vois-je?** etc., pronounced **fèje? voije?** etc., are quite common, but wherever there is a difficulty of pronunciation, such an interrogative form for the First Person is carefully avoided. The trouble is completely overcome by placing a simple little phrase—**est-ce que**—before the Declarative sentence. For example: *I show the copybook*, **Je montre le cahier.** *Do I show the copy-book?* **Est-ce que je montre le cahier?**

139. STUDENT.—*What is the meaning of* **est-ce que**?

TEACHER.—It is generally translated by *is it that?* as, **Est-ce que je touche le livre?** *Is it that I am touching the book?* But we must remember that **ce**, does not mean *it*, for which there is really no word in the whole French language. **Ce** is a Pronoun, though not one of the kind that we have been learning, and it really means *this* or *that*, according to what may be going on. **Ce** is an extremely useful word in French.

STUDENT.—*It seems to me that the little phrase* **est-ce que** *should also be very useful. What is to prevent it from being employed with all the Persons?*

TEACHER.—It *is* employed with all the Persons, and on that account it is a great favorite with foreigners. The only fault the French find with it is that they consider it sometimes rather roundabout. Practise it a little. *Do I see the map?*

STUDENT.—**Est-ce que je vois la carte?**

TEACHER.—*Am I not touching the wall?*

STUDENT.—**Est-ce que je ne touche pas le mur?**

TEACHER.—*Does she not speak French?*

STUDENT.—**Est-ce qu'elle ne parle pas français?**

TEACHER.—*Is he opening the book?*

STUDENT.—**Est-ce qu'il ouvre le livre?**

TEACHER.—*Is not Lawrence opening the door?*

STUDENT.—**Est-ce que Laurent n'ouvre pas la porte?**

TEACHER.—This would do; but sometimes the French get tired of **est-ce que**, and in a sentence like the last, in which the Subject is a Noun, they consider it more direct to start the sentence with the Noun and ask the question with a pronoun. For example: *Is not Lawrence opening the door?* **Laurent n'ouvre-t-il pas la porte?** *Is Mary taking the paper?* **Marie prend-elle le papier?** This quick, lively way of asking a question being never used in English, you should be on your guard against mistranslation.

STUDENT.—*Starting the question with the Noun and asking it with the Pronoun, though strange, does not seem difficult. Please try me with a few tests.*

TEACHER.—*Does William touch the wall?*

STUDENT.—**Guillaume touche-t-il le mur?**

TEACHER.—*Does Ellen see the map?*

STUDENT.—Hélène voit-elle la carte ?

TEACHER.—*Does not Mary speak French ?*

STUDENT.—Marie ne parle-t-elle pas français.

TEACHER.—*Is Jane closing the door ?*

STUDENT.—Jeanne ferme-t-elle la porte ?

TEACHER.—You have caught the idea quite correctly, so that all you want now is plenty of practice. As an end to this subject for the present, can you tell the three chief ways of asking questions in French ?

140. STUDENT.—*I'll try.* (1) *If the Subject is a Pronoun, especially of the Second or Third Person, start with the Verb united by a hyphen with the Subject; as,* voyez-vous ? (2) *If the Subject is a Pronoun of the First Person, start with* Est-ce que, *which can be also readily employed with the other Persons; as,* Est-ce que je prends le papier ? (3) *When the Subject is a Noun, start with the Noun and ask the question with a Pronoun; as,* Paul ferme-t-il le livre ?

TEACHER.—All right. We close with a few general remarks. When the question is asked by an interrogative word, such as que ? *what ?* qui ? *who ?* où ? *where ?* etc., the interrogative word usually goes first; as, *What do you see ?* Que voyez-vous ? *Who is taking my paper ?* Qui prend mon papier ? *Where is my book ?* Où est mon livre ? It is also quite correct to say, Qu'est-ce que vous voyez ? but it is not so quick as Que voyez-vous ? An ordering, *or* Imperative Sentence, need not detain us long. Suppose you wished somebody to close the door. Give the order in French and in English.

STUDENT.—Fermez la porte. *Shut the door.*

TEACHER.—You see that nothing could be simpler than such a sentence, the Subject being entirely omitted as unnecessary. Now give the order not to close the door in French and in English.

STUDENT.—Ne fermez pas la porte. *Do not shut the door.*

TEACHER.—The French order being simpler than the English, as it contains no word like *do*, Imperative sentences need detain us no longer from preparing for new sentences by means of a second Vocabulary, which I proceed to write on the black-board.

I have forgotten to say that the Cahiers are not intended for Vocabularies or exercises only. The Cahier Français should also contain *every word of French* that occurs in the text, whether in a sentence or not; and the Cahier Anglais should contain its proper translation in *English.* One of the most useful of drills would be the occasional *viva voce* translation, of pages of either Cahier into the contrary language, to be done, according as may seem more advisable, by reader or listener.

☞ In the PRONUNCIATIONS (enclosed in parentheses) the hyphens merely divide the syllables. At the end of a word of two letters, e unaccented has its own peculiar sound, as in le, me, ce; but at the end of a word of more

than two letters it is generally silent, as in **cravate** or **la plume**; as already mentioned, **n** or **m** at the end of a syllable always denotes a nasal sound, **n'** or **m'** denotes the regular sound. When the two Vowels **i** and **e** come together (as in **cahier** or **pied**), the sound of the first is generally much shortened, **ié** = *yay*. The pronunciation figuring will henceforward be almost always French, English figuring being useful only in the beginning. Note the difference between the sounds of é and è, the first being uttered with the teeth almost closed, and the latter with the jaw slightly dropped.

☞ Until the Pupil can pronounce tolerably well he should refer frequently to the Tables already given in the Première. For some time, no doubt, pronunciation will give trouble, but the Pupil should not discourage his Teacher by asking questions to which he has already received and written out intelligible answers. Much instruction and great practice in pronunciation are, however, still to come.

141. VOCABULARY No. 2.

Nouns Masculine.	Nouns Feminine.
Banc (ban) bench	Boîte (boit) box
Bras (bra) arm	Bouche (bouch) mouth
Col (col) collar	Bouteille (bou-tèy') bottle
Couteau (cou-to) knife	Chambre (chan-br) room
Dessin (dè-sin) drawing	Classe (clâss) class-room
Encrier (an-cri-é) inkstand	Clé (clé) key
Garçon (gar-son) boy	Cour (cour) yard
Gilet (ji-lè) waistcoat	Craie (crè) chalk
Habit (a-bi) coat	Cravate (cra-va-t') necktie
Jardin (jar-din) garden	Encre (an-cr') ink
Monsieur (me-cieu) sir	Lampe (lan-p') lamp
Mouchoir (mou-choir) handkerchief	Madame (ma'da'm') Madam
Mur (mur) wall	Mademoiselle (ma-d'moi-zèl) Miss
Nez (né) nose	Main (min) hand
Pied (pié) foot	Maison (mè-zon) house
Plafond (pla-fon) ceiling	Montre (mon-tr) watch
Plancher (plan-ché) floor	Oreille (o-rèy') ear
Plumier (plu-m'yé) pen-box	Poche (poch') pocket
Soulier (sou-l'yé) shoe	Porte (port') door
Verre (vère) glass	Robe (rob') dress
Tabouret (ta-bou-rè) stool	Tête (tè't') head

PRONOUNS.

Ce (ce) this, that	Que (ke) that, which
Elle (èl) she, it	Que ? (ke) what?
Il (il) he, it	Qui (ki) who
Je (je) I	Vous (vou) you

VERBS.

Je fais (fè) I do	J'écris (jé-cri) I write
Il fait (fè) he does	Il écrit (i-lé-cri) he writes
Elle fait (fè) she does	Elle écrit (è-lé-cri) she writes
Vous faites (fète) you do	Vous écrivez (vou-zé-cri-vé) you write
J'entends (jen-ten) I hear	Je suis (je-sui) (*swee*) I am
Il entend (i-len-ten) he hears	Il est (i-lè) he is
Elle entend (è-len-ten) she hears	Elle est (è-lè) she is
Vous entendez (vou-zen-ten-dé) you hear	Vous êtes (vou-zète) you are

ADVERBS.

Bien (b'yin) well	Où (ou) where
Mal (mal) badly	Oui (oui) (*we*) yes
Ici (i-si) here	Pourquoi (pour-quoi) (kwa) why
Là (la) there	Très (trè) very
Ne-pas (ne-pa) not	Trop (tro) too
Non (non) no	Vite (vit) fast, quickly

PREPOSITIONS.

Dans (dan) in, into	Sous (sou) under
Derrière (dè-ryère) behind	Sur (sur) on, upon

CONJUNCTIONS.

Aussi (oci) also	Mais (mè) but
Et (é) and	Ou (ou) or

PHRASE.

Qui est-ce qui ? (ki-èss-ki) Who is it that ?

TEACHER.—Before you read the above I want you to look over it carefully for a few minutes. How many Nouns does it contain?

STUDENT (Counting).—*Forty-two, I think.*

TEACHER.—How many of these Nouns end in e mute?

STUDENT (Counting).—*Eighteen.*

TEACHER.—How many of these are masculine and how many feminine?

STUDENT (Counting).—*All are feminine except one, which is masculine.*

TEACHER.—What deduction would you naturally draw from this great inequality?

142. STUDENT.—That most of the French Nouns ending in e mute are likely to be feminine.

TEACHER.—Your deduction is correct, though the proportion is by no means so great. Out of ten thousand French Nouns ending in e mute, more than seven thousand are feminine—a rate which only goes to show that the gender of a French Noun has to be learned almost exclusively by practice. Have you noticed anything else?

STUDENT.—*Yes; I have noticed in twenty words of two syllables that the second syllable is pronounced more strongly than the first.*

TEACHER.—Is not this the case in English?

143. STUDENT.—*Why, Master, the contrary is the case in English. For example:* Madam *is pronounced* mad′dem, *and* habit *rhymes with* rabbit, whereas in French, Madame is pronounced *mah-dahm′*, and habit is pronounced *ah-bee′*.

TEACHER.—Your remark is so just that it requires very little correction. As you seem, however, to forget what was in 67 Première, besides referring you to it, I will make two general observations: (1) The French, in spelling and pronunciation, prefer to begin a syllable with a Consonant and to end it with a Vowel—a peculiarity of the language leading to a consequence that the foreigner must never forget. This consequence is such a clear and distinct enunciation of each Vowel that a word of several syllables has little or no accent on any syllable except the slight one that you have noticed on the last. For example: in pronouncing the name Victor Hugo the English strongly accentuate *vic* and *hu;* but the French say vic-to-ru-go′, with no emphasis except a slight rise on go. (2) By remembering this rule we can always avoid making a nasal sound at the wrong place. For example: in prendrai, pren is pronounced like pran, nasal; but in prenez there is no nasal sound at all, as n belongs to the second syllable instead of to the first. The slight stress on the last sounded syllable is called the *tonic accent*, as you have already learned (31). Now, after a careful reading of the above in class, study it at home until you can recite it with tolerable readiness, testing your proficiency as usual by covering the columns.

STUDENT (Next day).—*Ready for recitation, Master.*

TEACHER.—English of **le mouchoir, le bras, la tête**, etc.? (STUDENT *answers without difficulty.*) French for *the watch, the glass, the foot, etc.?* (STUDENT *tries to answer, but sometimes uses the wrong Article, and generally forgets to suppress* **e** *or* **a** *before a Vowel or silent* **h**, *saying* **la encre** *instead of* **l'encre** *and* **le habit** *instead of* **l'habit**.)

TEACHER.—What is the English of **je voyez le couteau**?

STUDENT.—*I see the knife.*

TEACHER.—Are you quite right?

STUDENT (Reflecting).—*No, Master.* **Je voyez** *is not good French.* **Vous** *goes with* **voyez**, *but* **vois** *goes with* **je** *and* **voit** *goes with* **il** *or* **elle**. I see the knife *is* **je vois le couteau**; he sees the knife *is* **il voit le couteau.**

TEACHER.—I am glad that you noticed the distinction. (*Questions him pretty thoroughly on the other words.* STUDENT'S *answering shows that he has studied the lesson carefully.*) I now proceed to use the Vocabulary in making such simple sentences as may be supposed to be spoken in the class-room of a private family where the speakers are eight children, a gentleman, a lady, and a young lady friend. For some time subjects for simple questions will be furnished by the ordinary articles laying around the room, and the answers are often supposed to be accompanied by appropriate action—that is, that the *chalk, ink, picture*, etc., spoken of, are *touched, taken, pointed at, opened*, or *shut* according to the meaning of the Verb used in the sentence. The titles of respect, **Monsieur** for men, **Madame** for women, and **Mademoiselle** for young ladies, are also introduced for practice. Being pleasant, handy, and simple words, they are of frequent occurrence in French conversation, and are seldom omitted when the answer begins with *no* or *yes*.

144. STUDENT.—*But, Master, what are those Adverbs and other new kinds of words that you have introduced into the Vocabulary?*

TEACHER.—The meaning of these terms and the use of these words will not be given until the next lesson. Meantime, while you are learning their nature by actual experience, you will have an opportunity of observing them so thoroughly that no explanation of mine may be necessary. Try to prepare yourself for a few simple questions on the subject. Before starting on the sentences, I must remind you again of what is called **liaison** or linking. It means joining the last letter of one word (*when a Consonant*) with the first letter (*if a Vowel*) of the word following. For example: in **prenez le livre** there is no **liaison**, as no word begins with a Vowel; but **prenez un livre** is read **pr-né-zun-livr'**, the last Consonant, **z**, of one word being joined to the Vowel **u** beginning the next. To call your attention to this, a curve will occasionally unite the letters that are to be pronounced together, as **pas‿à pas** (**pa-za-pa**). But a **liaison** is often necessary where there is no curve. It is always required where there may be a difficulty of pronunciation or danger of a misunderstanding. Strict rules here not being

always safe guides, practice, attention, and time alone ensure a correct use of the liaison. Some Consonants are seldom linked, t for example after r; as **tout art est utile** = **tou-tar-té-tu-til**, (*every art is useful*). The **t** of **et** (and) is never linked; as, **Marie et Hélène** = **ma-ri′-é-é-lèn′** (*Mary and Ellen*); but the **t** of **est** (*is*) is always linked; as, **est Hélène votre soeur?** = **é-té-lèn'-votr′-se'r?** (*Is Ellen your sister?*) Much that is still to be said about the liaison must be deferred. It is now time for

145. SIMPLE SENTENCES IN QUESTION AND ANSWER.

Paul, je touche l'encrier. Qu'est-ce que je fais? Vous touchez l'encrier, Monsieur.

Paul, I touch the ink-bottle. What am I doing? You are touching the ink-bottle, sir.

Hélène, je prends‿un couteau; que fais-je (ke-fèje)? Vous prenez‿un couteau, Madame.

Ellen, I take a knife. What am I doing? You are taking a knife, Madam.

Guillaume, fermez la porte. Charlot, que fait Guillaume? Il ferme la porte, Mademoiselle Lucie.

William, close the door. Charley, what is William doing? He is shutting the door, Miss Lucy.

Montrez le plumier, Marie. Voilà le plumier, Monsieur. Voyez-vous où est le plumier, Jeanne? Oui, Madame, voilà le plumier; il est sur le plancher.

Point at the pen-box, Mary. There is the pen-box, sir. Do you see where the pen-box is, Jane? Yes, Madam, there is the pen-box; it is on the floor.

Laurent touche-t-il le mur? Non, Laurent ne touche pas le mur; il touche la porte.

Is Lawrence touching the wall? No, Lawrence is not touching the wall; he is touching the door.

Fermez l'encrier, Charlot; ne fermez pas la boîte. Je ferme l'encrier, Monsieur; je ne ferme pas la boîte.

Close the ink-stand, Charley; don't close the box. I am closing the ink-stand, sir; I am not closing the box.

Est ce que vous voyez où est l'encre, Jeanne? Oui, Madame, je vois‿où est l'encre; elle est sur le banc.

Do you see where the ink is, Jane? Yes, Madam, I see where the ink is; it is on the bench.

Guillaume, qui est-ce qui touche la craie? C'ést‿Hélène qui touche la craie, Monsieur,

William, who is touching the chalk? Ellen is touching the chalk, sir.

Marie montre-t-elle un dessin, Paul? Non, Mlle. Lucie, elle montre un verre.

Is Mary pointing at a drawing, Paul? No, Miss Lucy, she is pointing at a glass.

Où est le soulier, Jeanne? Il est sur le tabouret, Monsieur. Qu'est-ce qui est sous le tabouret? C'est le mouchoir qui est sous le tabouret.

Jane, where is the shoe? It is on the stool, sir. What is that under the stool? It is the handkerchief that is under the stool.

Est-ce que vous voyez une tête, un bras et une main, Hélène? Oui, Monsieur, voici une tête, et voilà un bras et une main.

Do you see a head, an arm and a hand, Ellen? Yes, sir; here is a head, and there is an arm and a hand.

Parlez-vous français bien, Louise? Non, Madame, je parle très mal français.

Louisa, do you speak French well? No, Madam, I speak French very badly.

Charlot, qu'est-ce que c'est? C'est la lampe, Mlle. Lucie.

Charley, what is this? That is the lamp, Miss Lucy.

Paul, est-ce l'habit? Non, Monsieur, c'est le gilet.

Paul, is this the coat? No, sir; that is the waistcoat.

Guillaume, est-ce le col ou le mouchoir? C'est le col, Madame; ce n'est pas le mouchoir.

William, is this the collar or the handkerchief? It is the collar, Madam; it is not the handkerchief.

Laurent, qu'est-ce qui est derrière la bouteille? C'est la montre qui est derrière la bouteille.

Lawrence, what is behind the bottle? It is the watch that is behind the bottle.

Qui est-ce qui est sur la chaise? C'est Paul qui est sur la chaise.

Who is on the chair? Paul is on the chair.

Et qu'est-ce qu'il fait sur la chaise? Il touche le plafond.

And what is he doing on the chair? He is touching the ceiling.

Qu'est-ce que vous voyez? Je vois la porte mais je ne vois pas la cour.

What do you see? I see the door, but I don't see the yard.

Hélène, qu'est-ce que je prends? Une robe ou une motnre? Vous prenez‿une montre, Madame.

Ellen, what am I taking? A dress or a watch? You are taking a watch, Madam.

Est-ce la main ou l'oreille, Jeanne? C'est l'oreille, Mlle. Lucie.

Is this the hand or the ear, Jane? It is the ear, Miss Lucy.

Où est la craie, Marie? Elle est dans la poche, Monsieur.

Where is the chalk, Mary? It is in the pocket, sir.

Est-ce une cravate ou un col, Louise? C'est‿une cravate, Madame; ce n'est pas‿un col.

Is this a necktie or a collar, Louisa? It is a necktie, Madam; it is not a collar.

Où est la table, Hélène? La table est dans la chambre, Mlle. Lucie.

Where is the table, Ellen? The table is in the room, Miss Lucy.

Est-ce une bouche ou une oreille, Marie? C'est‿une bouche, Madame.	Is this a mouth or an ear, Mary? That is a mouth, Madam.
Est-ce que vous voyez une maison, Louise? Je ne vois pas‿une maison, Madame, mais je vois‿un jardin, un mur, une cour, et une porte.	Do you see a house, Louisa? I don't see a house, Madam, but I see a garden, a wall, a yard, and a door.
La clé ést-lle dans la cour? Non, la clé est dans la boîte.	Is the key in the yard? No, the key is in the box.
Qui est-ce qui touche le dessin? C'est Charlot qui touche le dessin.	Who is touching the drawing? It is Charley that is touching the drawing.
Où est le couteau? Il est dans la poche. Et la poche? Elle est dans l'habit. Et l'habit? Il est sur le garçon. Et le garçon? Il est sous la table. Et la table? Elle est dans la classe. Et la classe? Elle est dans la maison. Et la maison? Elle est derrière le jardin.	Where is the knife? It is in the pocket. And the pocket? It is in the coat. And the coat? It is on the boy. And the boy? He is under the table. And the table? It is in the class-room. And the class-room? It is in the house. And the house? It is behind the garden.

TEACHER.—You understand how the above is to be studied?

STUDENT.—*Partly*, mon maître. *I have already copied the French into the* Cahier Français *and the English into the* Cahier Anglais.

TEACHER.—Now read out the French and the English as well as you can, so that I may be sure you have copied both off carefully. (STUDENT does so.) Right. Now take both home and study them so well as to be able to read the **Cahier Français** into English to-morrow. (Next day STUDENT reads French into English pretty well, but when asked to shut the book and follow the TEACHER'S French he fails completely. TEACHER spends the rest of the hour in going over sentence by sentence, so as to enable STUDENT to recognize French words as fast as he hears them. In fact, it takes two good lessons before STUDENT can answer to TEACHER'S satisfaction.) You should not have much trouble now in reading English out of **Cahier Anglais** into tolerable French. (STUDENT is fairly successful.) The greatest test of all now remains. I give an order in French or ask a question. You execute the order or answer the question, talking good French at the same time. Do you understand?

247. STDUENT.—*I think so*, mon Maître, *but I'm afraid you are asking what is beyond my capacity. I might be able to execute the order, accompanying it at the same time with a few words; but the proper answers I could never remember.*

TEACHER.—That may be quite true, so we shall simplify matters by allowing you to keep **Cahier Anglais** open, so that if you are quick in catching what I say you will have your answer always ready before your eyes. How do you like that?

STUDENT (Pleased) —*That is a splendid idea*, **mon Maître.** *If I miss now, it will be really my own fault.*

TEACHER.—Let us put the idea to the test. **Laurent, touche-t-il le mur? Réponse?**

STUDENT (Finding the question in **Cahier Anglais**).—**Non, Laurent ne touche pas le mur; il touche la porte.**

TEACHER.—**Qu' est-ce vous voyez?**

STUDENT (As before).—**Je vois la porte, mais je ne vois pas la cour.**

TEACHER (Goes through all the questions, taking them at random, and finding them—with the help of the **Cahier Anglais**—tolerably well answered).—All right, a good beginning. You are now well prepared for the Exercises of the **Deuxième**, but, before starting them, I want you to learn some words independently of the **Vocabulaire**. The following useful bits should be written in the proper **Cahier** and studied until they can be read aloud from either **Cahier** without much trouble.

146. **LES PREMIERS NOMBRES CARDINAUX.**

Un, deux (de), trois (trwa),
Je vais dans le bois;
Quatre (ka-tr), cinq (sink), six (siss),
Pour chercher (cher-ché) mon fils (fiss),
Sept (sèt), huit (ui't), neuf (ne'f),
Il a perdu son bœuf (be'f);
Dix (di'ss), onze, douze, treize (trèze),
Qui aime beaucoup (bo-kou) les fraises;
Quatorze (ka-torz), quinze (kin'z), et seize,"
"—Est-ce qu'autant que cela (sla) il pèse?"
"Dix-sept (dis-sèt) et puis (pwee) dix-huit (diz-uit),"
"—Très bien! Et ensuite?"
"Dix-neuf et ensuite vingt (vin),
—Mais le voilà qui revient (v'yin)."

THE FIRST CARDINAL NUMBERS.

"One, two, three, I am going into the wood;
Four, five, six, to look for my son;
Seven, eight, nine, he has lost his ox;
Ten, eleven, twelve, thirteen, who is very fond of strawberries;
Fourteen, fifteen, and sixteen—" "Does he weigh as much as that?"
"Seventeen and then eighteen—" "Very well! And what next?"
"Nineteen and next twenty—but there he is coming back again!"

LES JOURS DE LA SEMAINE.

M. = Monsieur (me-cieu).

"Bonjour, M. Lundi!" "Comment va M. Mardi!" "Mais d'où vient M. Mercredi?" "Je viens de M. Jeudi, vous dire que M. Vendredi se tient prêt samedi d'aller à l'église dimanche." Lundi, mardi, mercredi (mer-cr'di), jeudi, samedi (sam'di), dimanche.

THE DAYS OF THE WEEK.

"Good-morning, Mr. Monday!" "How goes Mr. Tuesday?" "But whence comes Mr. Wednesday?" "I come from Mr. Thursday, to tell you that Mr. Friday keeps ready on Saturday to go to church on Sunday!" Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday.

LES MOIS DE L'ANNÉE.

Trente jours ont septembre, avril, juin, et novembre;
De vingt-huit‿il en est‿un, les autres en ont trente et un.

THE MONTHS OF THE YEAR.

Thirty days have September, April, June, and November;
Of twenty-eight there is one, the others have thirty-one.

Janvier (-vié), février (-ié), mars (marss), avril (a-vri'y), mai (mè), juin, juillet (ju-yè), août (ou), septembre (-an-br), octobre, novembre, décembre.

January, February, March, April, May, June, July, August, September, October, November, December.

COULEURS.

Blanc (blan) comme le lait (lè), noir comme le jais (jè), vert comme perroquet (-kè);
Rouge comme le feu, bleu comme les cieux (c'yeu);
Jaune comme citron, brun comme marron;
Gris comme souris, sombre comme la nuit.

COLORS.

White as milk, black as jet, green as a parrot;
Red as fire, blue as the skies;
Yellow as citron, brown as a chestnut;
Gray as a mouse, dark as night.

GOÛTS.

Doux (dou) comme miel (-èl), amer (a-mère) comme fiel,
Acre (à-cr) comme sel, âpre comme prunelle,
Aigre (è-gr) comme vinaigrè (vi-nè-gr).

TASTES.

Sweet as honey, bitter as gall, sharp as salt, tart as a sloe, sour as vinegar.

STUDENT.—*When all these rhymes are well read and understood, Master, should they be learned by heart?*

TEACHER.—The main idea of the above extra work being to help in pronunciation, it should be read aloud from both **Cahiers** so often that at last it rolls off your tongue almost as glibly as so much English. But for the present I do not advise the attempt to learn it by heart. With the French written into the **Cahier Français** and the English into the **Cahier Anglais**, it should be quite enough if both are tolerably well translated with the help of the book and without it. We now come to the real test of your improvement, the French and English Exercises of the **Deuxième Leçon.**

147. **DEUXIÈME LEÇON, français-anglais.**

(To be written in the Cahier Francais only.)

1. Est-ce que vous touchez le plafond, Laurent? Non, Monsieur, je ne touche pas le plafond; je touche le plancher. 2. Prenez le porte-plume, Paul. Que faites-vous? Je prends le porte-plume, Madame. 3. Où est le papier, Hélène? Voilà le papier, Mademoiselle Lucie; il est sur la chaise. 4. Qui est-ce qui montre le tableau? C'est Louise qui montre le tableau. 5. Ouvrez‿une boîte, Marie, et prenez‿une plume. J'ouvre une boîte et je prends‿une plume. 6. Voyez-vous la règle, Charlot? Non, je ne vois pas la règle; elle n'est pas‿ici. 7. Guillaume, est-ce que Laurent parle français bien? Non, Monsieur, il ne parle pas français bien; mais il parle anglais très bien. 8. Paul, Hélène qu'est-ce qu'elle fait? Elle ouvre l'encrier, Madame. 9. Jeanne, est-ce que Louise voit‿un couteau? Oui, Mademoiselle Lucie, elle voit‿un couteau; il est derrière le plumier. 10. Le livre est-il sur la chaise? Non; voilà le livre; il est sous le banc.

11. Le cahier est-il dans‿un plumier? Non, c'est la craie qui est dans‿un plumier. 12. Mais où est le cahier? Le cahier est sur le tabouret. 13. Qui est-ce qui touche le couteau? C'est Marie qui touche le couteau. 14. Qu'est-ce qui est derrière la lampe? C'est‿une bouteille qui est derrière la lampe. 15. Charlot, montrez l'oreille, la main, la bouche, et la tête. Voilà l'oreille, la bouche, la tête, et voici la main. 16. Louise, l'encre est-elle dans la lampe? Non, Madame, l'encre n'est pas dans la lampe; l'encre est dans l'encrier. 17. Guillaume, qu'est-ce que vous voyez dans‿une maison? Je vois‿un mur, une porte et une chambre dans‿une maison. 18. Laurent, où est le jardin? Le jardin est derrière la cour. 19. Paul, qu'est-ce que vous voyez dans la classe? Je vois la table, Monsieur, le plumier, l'encrier, et la règle aussi. 20. Qu'-

est-ce que vous voyez dans la boîte? Je vois le col, Madame, le verre, la clé, et la montre.

21. Marie, touchez la craie. Hélène, que fait Marie? Elle touche la craie, Mlle. Lucîe. 22. Qu'est-ce qui est derriére le jardin? C'est le mur qui est derrière le jardin. 23. Qu'est-ce que vous prenez, Laurent? Je prènds la robe, Monsieur, la montre, la cravate, la clè, et le col. 24. Guilluame, qu'est-ce que vous fermez? Je ferme le plumier, l'encrier, et la porte, Madame. 25. Pàul, est-ce que vous touchez ce qui est sur la chaise? Non; Mlle. Lucie, je ne touche pas ce qui est sur la chaise, mais le touche ce qui est sur le tabouret. 26. Hélène, voyez-vous ce qui est dans la boîte? Oui, Monsieur, je vois très bien ce qui est dans la boîte; le verre est dans la boîte. 27. Qu'est-ce qui est sous le banc? Le col ou le mouchoir? C'est le mouchoir qui est est sous le banc. 28. Que voyez-vous? Le couteau ou le verre? Je vois le couteau; je ne vois pas le verre. 29. Est-ce que je montre le dessin ou le tableau? Vous montrez le dessin. 30. Paul que touche-t-il? Le gilet ou le soulier? Il touche le soulier.

(When the above is read and studied it should be translated in class. The English should then be written in Cahier Anglais and read back into French, with occasional promptings from TEACHER. Lastly, all the French questions should be asked, and, with the help of Cahier Anglais, and especially of TEACHER, answered back in French.)

148. **DEUXIÈME EXERCICE**, anglais-français.

(To be written in Cahier Anglais only.)

1. William, do you see a knife? Yes, sir; I see a knife; it is behind the copybook. 2. Lawrence, where is the ink? The ink is in the inkstand, Madam. 3. Paul, touch the box. What are you doing? I am touching the box, Miss Lucy. 4. Is the pen-box on the table, Helen? Yes, sir; there is the pen-box; it is on the book. 5. Mary, touch the collar. Are you touching the necktie? No, Madam, I am touching the collar.

6. Who is showing the dress? It is Louisa that is showing the dress. 7. Charley, what is behind the lamp? It is the watch that (qui) is behind the lamp. 8. Who speaks French well? It is Louisa that speaks French well; but she does not speak English well. 9. Charley show the arm. Paul, what is he showing? He is showing the arm, Miss Lucy. 10. Does the boy speak English badly? Yes, he speaks English very badly.

11. William, is the key in the door? No, sir, the key is on the table. 12. Lawrence, what are you closing? I am closing a book, Madam. 13. Paul, am I showing an ear? No, Miss Lucy; you are showing a watch. 14. Ellen, where is the dress and where is the coat? The dress, sir, is on the chair, and the coat is on the bench. 15. Jane is closing the inkstand. What is she doing, Mary? She is closing the inkstand, Madam.

16. Open the hand, Louisa, and close the mouth. What is she doing, Ellen? She is opening the hand, Miss Lucy, and closing the mouth. 17. What do you see in the house, Mary? I see the floor, sir, the ceiling, the room, the door, and the wall. 18. Show what is on the chair, Louisa. I show what is on the chair, Madam; the drawing is on the chair. 19. Charley, take the lamp, the glass, and the handkerchief. I take the lamp and the glass, Miss Lucy, but I do not see the handkerchief. 20. William, are you showing the foot and the nose, the coat and the waistcoat? Yes, sir, I am showing the foot and the nose, the coat and the waistcoat also. 21. Does Paul speak French, Lawrence? Yes, Madam, Paul speaks French, but he does not speak French well. 22. Who is it that speaks French well? You speak French very well, Miss Lucy. 23. Close the map, Ellen. What is Ellen doing, Jane? She is closing the map, sir. 24. Open the ink-bottle and close the book, Mary. What are you doing? I am opening the ink-bottle and closing the book, Madam. 25. I touch a watch and take a bottle, Louisa. What am I doing? You are touching a watch and taking a bottle, Miss Lucy. 26. Where is the inkstand? Is it in the box or under the lamp? It is in the box. 27. Where do you see the boy? In the garden or on the wall? I see the boy in the yard behind the wall. 28. Am I showing the ceiling or the floor? You are showing the ceiling. 29. What does Jane take? A bottle, a key, or a watch? She takes a watch and a key; she does not take a bottle. 30. What is Miss Lucy opening? The book or the map? She is opening a book; she is not opening a map.

(When the above has been studied well enough, its translation should be read aloud in class. The French then should be written in the **Cahier Français**, and, when corrected, studied so well that every French question, with the help of the **Cahier Anglais**, can be fairly answered back in French. Until able to make a satisfactory effort, no Student should be allowed to enter on the **Troisième Leçon**.)

TROISIÈME LEÇON.

149. STUDENT.—Bonjour, Monsieur!

TEACHER.—Bonjour, mon ami. Do you think you are quite ready to start the Troisième?

STUDENT.—*Of that, Master, you are the best judge. You were pretty well satisfied with my last exercise.*

TEACHER.—As an exercise it was correct enough to show that you understood at the time what you were writing. But before you enter on a new lesson, I must be pretty well satisfied that you still remember the old one. To be candid, if I find you seriously deficient, I know of no way to mend matters but by going over the whole lesson again. I was rather lenient in the Première, but this will have to be our invariable rule.

STUDENT.—*All right, Master. You are my teacher; whatever you order I shall be satisfied to do.*

TEACHER.—Testing will not take long. Have you learned any of the extra work?

STUDENT.—*Yes, Master. I can recite the numbers from one to twenty; they are* un, deux, trois, quatre, *etc.* (Recites them fairly, with an occasional mispronunciation.) *I can also say the days of the week and the months of the year; they are* lundi, mardi, *etc.;* janvier, février, mars, *etc.*

TEACHER.—This is really more than I expected. Can you manage any of the rhymes?

STUDENT.—*Only poorly, Master. I find the pronunciation rather difficult. Instead of rolling off glibly, the words seem rather inclined to stick to my tongue.*

TEACHER.—All beginnings have their difficulties, but practice generally smoothes them off in time. Now, to induce you to call on your little store of words, I shall perform ten simple actions which you are to describe in French. Qu'est-ce que je fais? Que fais-je? Maintenant (now)? etc. (*questioning*).

STUDENT (Answering in a natural tone, not like a child reading).—Vous touchéz le banc, Monsieur. Vous montrez le bras. Vous ècrivez sur le verre. Vous prenez le couteau. Vous parlez français. Vous ouvrez la main. Vous montrez le plafond. Vous prenez le porte-plume. Vous touchez la lampe. Vous fermez le plumier, etc.

TEACHER.—All right. I now give ten orders in French, which you are to execute quickly, telling at the same time what you do. Montrez le dessin! Touchez la clé! etc. (*Gives orders, speaking very distinctly, and repeating only when absolutely necessary.*)

150. STUDENT (Performing the actions).—Je montre le dessin. Voilà la clé, Monsieur. Je touche l'habit. J'ouvre la bouteille. Je montre le mur. Je ferme la main. Je prends l'oreille. J'écris sur le papier. Je touche le crayon. Je ferme la porte. (If he misses, TEACHER repeats the order until it is executed. Questions of this kind should be given every day.)

TEACHER.—Your answering shows that you are quite prepared to enter on the study of the Troisième, so that if you have no objection we shall begin at once.

STUDENT.—*Before starting it, Master, please remember your promise to explain the peculiarities of some of the new Parts of Speech that you introduced into the* Deuxième.

TEACHER.—I am glad you reminded me of my promise, which I now remember very well. But I also remember asking you to try to find out for yourself what effect each of these new Parts of Speech produced in its sentence. Have you done so?

STUDENT.—*I have made the attempt, Master, but I cannot say with what success.*

TEACHER.—I did not caution you, you know, against examining what explanation English grammars gave on the subject.

STUDENT.—*I consulted no book whatever, Master, yet I do not exactly see what would be wrong if I had done so.*

TEACHER.—Well, you would have made it difficult for me to ascertain what you really knew in the case. Unawares you might be passing off another's knowledge as your own. As to what the Grammarian knew I had no curiosity whatever; what I really wished to ascertain was *your* capacity for *thinking*.

STUDENT.—*Oh! now I understand, Master. I should have set you wrong, and probably set myself wrong, too, by leading to the conclusion that I had worked out a thought which I had not really worked out at all. However, I consulted no book, as your examination will soon find out.*

TEACHER.—I begin it by asking if you remember what every sentence must have.

151. STUDENT.—*Every sentence must have a* Subject, *for one thing, that is the name of whatever is spoken about.*

TEACHER.—Is the Subject always expressed?

STUDENT.—*In most sentences it must be expressed. But in Imperative or ordering sentences the Subject, being the Person spoken to, is seldom expressed.*

TEACHER.—Is the Subject the whole of the sentence?

STUDENT.—*Oh no, Master! Unless something is said about the Subject, we have no sentence at all.*

TEACHER.—A sentence must, therefore, have at least two parts. Do you know what the second part is called?

152. STUDENT.—*I know there must be a Verb in the second part; but as the Verb may not be the whole of it, I don't know what the second part of a sentence is called.*

TEACHER.—The second part of a sentence is called the PREDICATE,—a good name,—meaning whatever is *predicated* or asserted regarding the Subject. Do you understand that?

STUDENT.—*I think I do, Master.*

TEACHER.—Make a sentence of your own, and point out its two parts.

STUDENT (Thinking).—"Columbus discovered America after a long and dangerous voyage over an unknown ocean." *The Subject being "Columbus," all the rest must be the Predicate, of which, however, I should think the Verb "discovered" to be the chief or leading word.*

TEACHER.—Exactly so. Now, taking a sentence simpler than yours, answer a question about it. **Le garçon parle bien le français.** In which part of the sentence is the word **bien**?

153. STUDENT.—*In the Predicate, of course.*

TEACHER.—**Mon ami**, when explaining why you entertain a certain opinion, please always give a reason. Otherwise people may think you are either answering at random or pretending to a knowledge that you don't possess. "Of course" is no reason.

STUDENT.—*I understand, Master.* **Bien** *not being part of the Subject* **garçon**, *it must be a part of the Predicate.*

TEACHER.—Quite right. What purpose does **bien** serve in the sentence?

STUDENT.—*It tells us how* **le garçon** *speaks.*

TEACHER.—Has it more to do with **le garçon** than with *speaks?*

STUDENT.—*It has nothing* whatever *to do with* **le garçon**; *it just describes the speaking.*

TEACHER.—It affects the Verb, then, rather than the Noun?

STUDENT (Thinking).—*It does not appear to affect the Noun at all, but it affects the Verb considerably.* **Parle** *tells us that the boy* speaks; *but* **bien** *tells us* how *he speaks. It calls particular attention to the Verb.*

TEACHER.—Your thinking over the matter appears to have been to some purpose. You are again quite right. **Bien** affects or modifies the Verb **parle**, and is therefore called an Adverb, being a word that gives additional meaning to the Verb. Now, suppose I say **Le garçon parle très bien le français**, what would you say of **très** (*very*)?

STUDENT.—The boy speaks French very well. *As* very *modifies* well, *I should say that* **très** *modifies* **bien**.

TEACHER.—Not the Verb?

STUDENT.—*No, not the Verb itself directly, but it helps* **bien** *to modify it.*

TEACHER.—Quite right; however, though it modifies **bien** only, grammarians still call such a word an Adverb, because it would hardly be worth

while to create a new name for the modifier of a modifier. But with saying that an Adverb is generally placed as close as possible to its Verb, I defer the rest to a future Livraison, where they will come up for particular consideration in their own turn. I suppose you have been thinking a little, also, about Prepositions. In such a sentence as Le livre est sous l'encrier, you can, no doubt, tell the use of sous?

STUDENT.—*Oh, yes! The book is under the inkstand. It tells me where the book is.*

TEACHER.—Is that a good answer? If I say le livre est là, don't I tell you where the book is?

STUDENT (Reflecting).—The book is there. *Right, Master! I now see that* sous *tells me much more than* là. *It tells where the* book *is, with regard to the* inkstand.

TEACHER.—Do you mean to imply that the word sous (*under*) requires another Noun besides the book to be in the sentence?

154. STUDENT (After a pause).—*Yes, Master, that is what I mean. The book can't be* under *unless it is under* something, *and what that* something *is the following Noun tells.*

TEACHER.—Correct. L'encre est dans l'encrier. What is the use of dans?

STUDENT.—*The ink is in the inkstand. It tells me where the ink is with regard to* l'encrier. *So we again have two Nouns in the sentence.*

155. TEACHER.—You have realized the idea. Words that express the relation of one object towards another are called *Prepositions*, because they denote the *position* of the *first object* towards the *second*, the Latin word *Præ* or *Pre*, meaning before.

STUDENT.—*I see. A Preposition denotes the position of the first-named object. Is that the only idea expressed by a Preposition,*—the POSITION *of one object with regard to another?*

TEACHER.—Mainly that is almost all, as you can easily judge for yourself from the few sentences I am going to give. Le papier est dans la boîte. Tell the Preposition and its use.

STUDENT.—Dans *is the Preposition, telling the position of the paper with regard to the box; it is* in *the box.*

TEACHER.—Le tabouret est sous la table? (STUDENT *answers readily*). Le mur est derrière la chaise? La bouteille est sur le cahier? L'encre est dans l'encrier? (STUDENT *answers as before, mentioning the Noun affected by each Preposition.*) But though Prepositions generally denote *position* only,—that is, *rest*,—many are also used to denote *motion;* these are chiefly *from, of*, and *to*. The French Preposition for *of* or *from* is de; and that for *to* is à. These two are very useful words in almost every sentence, de being particularly so.

156. STUDENT.—*How is* de *particularly useful?*

TEACHER.—It has two different meanings, which however, rarely, if ever, conflict. One denotes *motion*, as Mon père vient de Paris, *my father is coming from Paris.* By its other meaning de is the principal word to denote *possession* or *ownership.* For example: what would you call a book belonging to Charley?

STUDENT.—*Charley's book.*

TEACHER.—How would you write the expression?

STUDENT.—*I should separate the* s *from* Charley *by an Apostrophe.*

TEACHER.—Why would you do so?

STUDENT.—*I can't exactly tell, Master. I have always seen the expression so written.*

TEACHER.—We must say very little about such things until they come up in their proper place. For the present, no more may be said than that *s*, being the sign of the English Genitive, and also that of the English Plural, the Apostrophe is necessary to prevent one from being confounded with the other. If *s* were not the sign of the Plural, the Apostrophe in such a case would be useless in English.

STUDENT.—*Is it required in French?*

157. TEACHER.—No; in French the owner's name comes second, that of the property being first, and both are connected by the Preposition de; as, le livre de Charlot, *the book of Charley*, or *Charley's book.* This is about enough to say on this subject at present. Do you understand it?

STUDENT.—*Please try me by a few examples, Master.*

TEACHER.—Say in French: *There is Jane's inkstand.*

STUDENT.—Voilà l'encrier de Jeanne.

TEACHER.—*Where is Ellen's copy-book?*

STUDENT.—Où est le cahier de Hélène?

TEACHER.—Say d'Hélène; H being silent, the e of de is cut off before the Vowel immediately following, the Apostrophe denoting such omission. (See pages 7 and 22.)

STUDENT.—Où est le cahier d'Hélène?

TEACHER.—*Who is taking William's pen-box?*

STUDENT.—Qui est-ce qui prend le plumier de Guillaume?

TEACHER.—*Is Paul touching Lawrence's knife?*

STUDENT.—Paul touche-t-il le couteau de Laurent?

TEACHER.—Très bien! Having caught the idea of the idiom perfectly, you can pass off at once to Conjunctions. Examine the sentence: Paul prend la bouteille et le crayon. What is the use of et?

STUDENT.—*As you wish to say that Paul is taking the pencil as well as the bottle, you connect the two Nouns by* et, *meaning* and.

TEACHER.—Does the word et contain anything of the Preposition or of the Adverb idea?

158. STUDENT (After some reflection).—*No; saying nothing about the*

Verb, it cannot be an Adverb. Not describing the position of the pencil with regard to the bottle, it can be no Preposition. It just says that one thing is taken as well as another.

TEACHER.—Right. The word et, therefore, is called a *Conjunction*,—that is, a conjoining, linking, or uniting. The chief use of Conjunctions is to unite into one sentence, more or less compact, the words that otherwise might form several.

STUDENT.—*Ask a few questions, Master, to see if I understand the idea.*

TEACHER.—Je montre le plafond et le plancher aussi. Conjunctions?

STUDENT.—Et *and* aussi *are Conjunctions, because they unite the ceiling and the floor in the idea of both being shown.*

TEACHER.—Jeanne prend la montre ou la clé. Conjunctions?

STUDENT.—Ou *is the Conjunction, because it unites the watch and the key in the idea of either being taken.*

TEACHER.—Marie ferme la porte, mais Louise ouvre la fenêtre. Conjunction?

STUDENT.—Mais, *because it unites two separate sentences into one.*

TEACHER.—You have certainly thought out very successfully your conclusions regarding the general nature of Adverbs, Prepositions, and Conjunctions. We therefore advance at once to the next preliminary for Conversation, namely, the Possessive Pronouns.

STUDENT.—*Have we not already learned something about Pronouns?*

TEACHER.—Yes. What do you remember learning about them?

159. STUDENT.—*I remember that they were handy, short words that saved me the trouble of repeating every moment the names of the objects spoken about, whether they were the First Person, the Second Person, or the Third Person.*

TEACHER.—Exactly so, and for that reason the words *I*, *you*, *he*, *she*, and *it*, are called *Personal Pronouns. Possessive Pronouns* are the words that denote the *property* of the *Personal Pronouns.* For example: if you speak of a book belonging to yourself, what do you call it?

STUDENT.—*I call it "my book."*

TEACHER.—And what do you call the book belonging to the Person to whom you are speaking?

STUDENT.—*I call it "your book."*

TEACHER.—And what do you call the book belonging to some other person?

STUDENT.—*I call it "his book" or "her book," as the case may be.*

160. TEACHER.—The French Possessive Pronouns serve exactly the same purpose, *my* being mon or ma, *your* being votre, and *his* or *her* being son or sa. The only difference between mon and ma is that mon is the word that goes with a Noun masculine, and that ma is the one to go with a Noun feminine, as, mon livre, *my book;* ma plume, *my pen.* Votre does not change, as, votre crayon, *your pencil;* votre chaise, *your chair.* Son

and sa imitate mon and ma by changing according to the Gender of the Noun with which they are joined; as son couteau, *his knife* or *her knife;* sa boîte, *his box* or *her box.*

STUDENT.—*Master,* son *and* sa *seem to have two different meanings,* "his" *at one time, and* "her" *at another. Which is the right one?*

161. TEACHER.—Son and sa always mean *his* when the owner's name is masculine; as Charlot a son cahier et sa plume, *Charley has his copy-book and his pen.* They always mean *her* when the owner's name is feminine; as Louise a son cahier et sa plume, *Louise has her copy-book and her pen.* A little exception, however, to this general rule, may as well here be noted.

STUDENT.—*Unless it is very important, Master, might not this exception be put off until the general rules are well understood?*

162. TEACHER.—It is not difficult to understand, being really only a slight question of pronunciation. If the Noun feminine begins with a Vowel sound, it is always preceded by mon or son, instead of ma or sa; as, *my ink* is mon encre (mon-nancr'), instead of ma encre; *her needle* is son aiguille (son-nè-guy') (-gwee-y'), instead of sa aiguille. This is done for pretty much the same reason that makes us say in English *an egg,* instead of *a egg.* In every language, speakers naturally dislike a *hiatus,*—that is, a meeting of two Vowel sounds,—so we generally keep the *n,* instead of dropping it as we always do before a Consonant. Do you understand all this?

STUDENT.—*Test me, as before, Master, by a few questions.*

TEACHER.—Translate into French, *Do you see Louisa's drawing? I don't see her drawing, but I see her map.*

STUDENT (after some reflection).—Voyez-vous le dessin de Louise? Je ne vois pas son dessin mais je vois sa carte.

TEACHER.—*Where is your knife? Where is my knife? And where is Paul's knife.*

STUDENT (as before).—Où est votre couteau? Où est mon couteau? Et où est le couteau de Paul?

TEACHER.—*Here is Mary's copy-book, there is her pen-box, but where is her pen?*

STUDENT (as before).—Voici le cahier de Marie, voilà son plumier, mais où est sa plume?

TEACHER.—*Where is your boy's watch? It is in William's shoe.*

STUDENT (after a good deal of writing and blotting).—Où est la montre de votre garçon? Il est dans la soulier de Guillaume. *I correct the last, Master.* Il *should be* elle, *and* la *should be* le.

TEACHER.—Well done! We are now ready for a little conversation, but may require a few more Verbs to broaden it. Let me see how many you remember. Give me the First, Second, and Third Persons of each Verb just as you have learned it. *Touch?*

STUDENT.—Je touche, vous touchez, il, elle touche.

TEACHER.—Speak? Open? Close? Show?

STUDENT.—Je parle, vous parlez, etc.; j'ouvre, vous ouvrez, etc.; je ferme, vous fermez, etc.; je montre, etc.

163. TEACHER.—I take? I see? I have? I do? I hear? I write? I am?

STUDENT.—Je prends, vous prenez, etc., Je vois, etc. J'ai, vous avez, etc. Je fais, vous faites. etc. J' entends, vous entendez, etc. J' écris, vous écrivez, etc. Je suis, vous êtes, il, elle est, I am, you are, he or she is.

TEACHER.—One or two more will answer our purpose. Write in Cahier Français, je viens, vous venez, il, elle vient; je vais, vous allez, il, elle va. And in Cahier Anglais, *I come*, *you come*, *he or she comes*. *I go*, *you go*, *he*, *she goes*. Notice that à with grave accent is a Preposition, meaning *to* or *at*, and that a without accent is a Verb, meaning *has;* also that the Preposition de means *from* as well as *of*. Look over these two Verbs for a few seconds, and then recite them in French and English.

STUDENT.—*Je viens*, I come, *vous venez*, you come, *il*, *elle vient*, he or she comes. *Je vais*, I go, *vous allez*, you go, *il*, *elle va*, he or she goes.

TEACHER.—Now copy into Cahier Français the following

QUESTIONS ET RÈSPONSES.

164. 1. Hélène, où allez-vous? Je vais dans votre jardin. 2. Jeanne, d'où venez-vous? Je viens de la cour de Louise. 3. Louise, avez-vous votre livre? Non, Mlle. Lucie; je n'ai pas mon livre, mais j'ai le livre de Marie. 4. Où êtes-vous, Charlot? Je suis dans votre jardin, Monsieur, derrière la porte. 5. Guillaume où va-t-il, Paul? Il va de la porte à la fenêtre. 6. Laurent, qui est-ce qui a votre cravate? C'est Charlot, Madame, qui a ma cravate. 7. Hélène, avez-vous le crayon de Jeanne? Je n'ai pas son crayon, Monsieur, mais j'ai sa plume. 8. Marie, a Louise la clé de sa boître? Non, j'ai la clé de sa boître dans ma poche. 9. J'ouvre le plumier de Charlot et je prends son crayon. Qu'est-ce que je fais? Vous ouvrez le plumier de Charlot et vous prenez son crayon. 10. Le garçon écrit sa leçon dans mon cahier. Qu'est-ce qu'il fait? Il écrit sa leçon dans votre cahier.

TEACHER.—Read the above aloud sentence by sentence, and then translate (STUDENT tries to do so). Now write the following into Cahier Anglais.

QUESTIONS AND ANSWERS.

165. 1. Ellen, where are you going? I am going into your garden. 2. Jane, from where come you? (*Corrected.*) Jane, where do you come from? I am coming from Louisa's yard. 3. Louisa, have you your book? No, Miss Lucy, I have not my book, but I have Mary's book. 4. Where are you

Charley? I am in your garden, sir, behind the door. 5. Paul, where is William going? He is going from the door to the window. 6. Lawrence, who has your necktie? (Or, Who is it? etc.) Charley, Madam, has my necktie. (Or, It is Charley, Madam, etc.) 7. Ellen, have you Jane's pencil? I have not her pencil, sir, but I have her pen. 8. Mary, has Louisa the key of her box? No, I have the key of her box in my pocket. 9. I open Charley's pen-box, and I take his pencil. What am I doing? You are opening Charley's pen-box and taking his pencil. 10. The boy is writing his lesson in my copy-book. What is he doing? He is writing his lesson in your copy-book.

TEACHER.—Read the above aloud sentence by sentence, and try to translate. (STUDENT *translates only a little here and there.*) This requires some study. Taking home the **Cahiers**, study both so well that you can read them to-morrow, the French into English and the English into French. **Au revoir, mon ami!**

STUDENT (departing with a bow).—**Au revoir, mon Maître!**

(Next day.) **Bonjour, Monsieur!** I think I am all right this morning for either reading French into English or English into French.

TEACHER (examining).—Opening your **Cahier Français**, read the ninth sentence into English. (STUDENT. I open Charley's pen-box and I take his pencil. What am I doing? You open Charley's pen-box, etc. The other sentences are answered correctly.) Now, closing the **Cahier Français**, open the **Cahier Anglais** and translate the seventh sentence.

166. STUDENT.—**Hélène, avez-vous le crayon de Jeanne? Je n'ai pas son crayon, Monsieur, mais j'ai sa plume.** (Answers the rest pretty fairly.)

TEACHER.—That will do. Now give me both the **Cahiers**. (Marking the mistakes in accents, spelling, punctuation, etc., in **Cahier Français** he hands it back for careful correction, and does the same thing with the **Cahier Anglais**.) I now read distinctly but pretty quickly a sentence from the **Cahier Français**. Listen! **Le garçon écrit sa leçon dans mon cahier. Qu'est-ce qu'il fait?** English!

STUDENT (confused).—*A little more slowly*, **mon Maître!** *I find there is great difference between looking at words with your eye and trying to catch them with your ear.* (TEACHER asks several sentences, speaking very clearly and slowly, but is answered more by guesswork than by intelligence.) *Your questions are quite fair*, **mon Maître**, *but I am too "rattled" to answer them. I shall have to study this lesson more carefully at home.*

TEACHER.—Do so, **mon ami**. Your confusion is quite natural and mainly proceeds from your ear's failure to grasp instantly the meaning of the word as soon as heard. But there is only one remedy—plenty of practice in conversation. We shall have all we can in Class, of course, but your main

reliance should be on private study. If there is nobody in your house to examine you in French, get yourself examined in the English questions and practise yourself in finding proper French answers for all. Confine yourself however to the answers in the **Cahiers**, imitate them as closely as possible, as they are carefully prepared for a purpose. Confine yourself to what you already *know;* it is only after a good many lessons that you will be justified in taking some liberty. But *think* when you speak. The greatest enemy to learning is a stupid or irrelevant answer. No random work to-morrow.

Student.—*No danger*, **mon Maître.** *You will be satisfied to-morrow.* (Next day.) *I may say I am all right this time*, **Monsieur le Professeur.**

Teacher.—Keep your **Cahier Anglais** open while I ask the French questions. **Laurent, qui est-ce qui a votre cravate ?**

Student (Finding the answer quickly in the **Cahîer Anglais**).—**C'est Charlot, Madame, qui a ma cravate.** (Answers rest of the questions without much difficulty.)

Teacher.—Such answers are quite encouraging. But, before starting the next conversation, we must refresh ourselves a little on the pronunciation rules that we learned in the **Première.** Without something of the kind they are easily forgotten.

167. The following table will no doubt take some time to write on the blackboard, but combining, as it does, the whole substance of the **Première** and arranged so as to be quickly and easily inspected, it should be very useful toward perfecting your memory on a matter that many consider the most serious obstacle to be encountered in learning French.

LES SONS FRANÇAIS.

Pronunciation Table for Constant Reference.

168. **Les Voyelles**—Vowels.

1. **a, a fermé**, the ordinary flat sound; **bal, papa, à.**
2. **â, â ouvert**, the occasional or open sound; **bât, château.**
3. **e, e mi-ouvert**, half open; **ce, de, je, le, me.**
4. **e, e muet**, silent; **dame, flamme, rose.**
5. **é, é accent aigu**, sharp, teeth pretty close; **dé**, almost rhyming with *gay*.
6. **è, è accent grave**, open, lips far apart; **père**, almost rhyming with *there.*
7. **i, i bref**, short; **dite** (as in ditto), **il, ici, ville.**
8. **i, i long**, long; **vie, abîme, île, rire, cire.**
9. **o, o mi-ouvert**, half open; **mort, solde, école**, rhyming with *cull* rather than *coal.*
10. **ô, ô fermé**, lips rounded; **hôte, vôtre, côté, dos.**

11. u, u bref, short, lips projecting, and sounding *ee;* du, lu, su, tu.
12. û, û long, long; flûte, mûr, eut.
13. y, y like i; lyre, lycée, martyr, mystère.
14. y, y like two i's; pays=pai-i, fuyons=fui-ions.

169. Les Diphthongues—Diphthongs.

15. ai, è; gai, j'ai, aima; è, faire, française.
16. au or eau, o; beau, faux, chaude, fléau, bateau.
17. ei, è; reine, treize, fraise, tête, trait, reste.
18. eu, e; feu, peu, jeu; peur, leur.
19. oeu, e, longer; coeur, soeur, joueur, professeur.
20. oe or oi, like *wa;* bois, foi, loi, moelle, poele.
21. ou like *oo* in *cool;* bouche, blouse, course, toux,
22. ui like *wee* in *sweet;* lui, puits, fruit, suite.

170. Les Nasaux—Nasals.

23. ain or aim, as in; bain, étain, grain, main, pain.
24. an or am, see 83 in Première; ban, blanc.
25. ein or eim, as in; ceint, éteindre, feint, peintre.
26. en or em, as an; enfant, centre, dentiste, temps.
27. in or im, see ain; impôt, ingrat, fin, sympathie.
28. oin=w-in; coin, point, foin, loin.
29. on or oin; trompe, pont, dont, caleçon.
30. un or um; parfum, brun, emprunt.
31. ien or yen=i-in; bien, tiens, païen=pa-yin; see exceptions below.

171. Les Liquides—Liquids.

32. ail or aille=a-y'; bataille, maille, paille, bétail.
33. eil or eille=è-y'; merveille, oreille, recueil.
34. euil or euille=e-y'; feuille, fauteuil, deuil, oeil.
35. il or ille=i-y'; fille, billet, pillage, quille, brillant.
36. ouille=ou-y'; rouille, bouillon, mouillé.
37. uille=u-y'; juillet=ju-yè, aiguille=é-gwi-y'.

172. Liquid N.

38. agn=a-ny'; montagne, gagné, agneau.
39. ègn'=è-ny'; règne, araignée.
40. eign'=e-ny'; peigne, enseigne, teigne.

41. ign'=i-ny'; ligne, consigne, indigne.
42. ogn'=o-ny'; ognon=o-n'yon, cognac.
43. ugn'=u-ny'; impugne, repugnance.

173. Les Consonnes—Consonants.

44. ç=ss; français, reçoit, garçon.
45. ch=sh (English); chien, champagne.
46. g, as in grand, but j before e or i; gèle, gilet, gymnase.
47. h, never sounded; sometimes aspirated; l'homme, la halte.
48. j=si in *derision;* joujou, jeune, Jeanne.
49. l, not sounded in fusil, baril, outil, sourcil, but generally heard.
50. p, generally silent at end; drap (dra), but cap (kap).
51. qu=k; quatre, question, qui. Quadr'=kwadr'.
52. r, generally silent at end; see exceptions.
53. s, mostly as in English, but generally silent at end; see exceptions.
54. t, generally silent at end; respect=respek, but never sounded in st; see exceptions.
55. th=t; thé=té; luth=lut'; athée=atée.
56. tie=cie after Vowels, and tie after Consonants (generally), as prophétie=prophécie; partie=partie.
57. tion=sion wherever ti English has the sound of sh; nation=na-sion; portion=por-sion.
58. x=ks, gz, ss, z; reflexion (fleks); exact (egz); dix (diss); dixième (diz), x and z final generally silent, but with liaison=z.

174. Les Exceptions—Exceptions (when final).

59. c final =k, except banc, clerc, echecs, estomac, flanc, tabac, tronc, in which it is silent; second=zgon.
60. d silent except in proper names and sud; when carried on by liaison, it has the sound of t: grand arbre=gran-tarbr.
61. f=v, before a Vowel, silent before a Consonant; also in cerf, and the plural of boeuf, oeuf, and nerf.
62. g silent, but before a Vowel, like k, long été=lon-kété.
63. h is so often "aspirate" that a dictionary is necessary.
64. l, heard in il, fil, exil, vil, ville, tranquille, mille.
65. en, em, sounded ann or amme: enivrer (an-ni-) en-nobler (an-no-); femme (famme); hennir (hanir); prudemment (-da-man) solennel (so-la-); nenni (nanni); patience (patiance), etc.
66. p silent in baptème, baptiser, compte, prompt.
67. q, k before Vowel, silent before Consonant: cinq (sin) chevaux cinq (sink) enfants.

68. r, sounded in amer, cher, fer, hier, hiver, mer, ver. In rd or rt final r only is carried over by liaison; renard et lion; mort à huit ans.

69. s, sounded in fils (fiss), gratis, lis, mars, moeurs, os, ours, sens, tous, vis.

70. t sounded; correct, exact, chut! dot, est (east), fat, huit, luth, net, sept, strict, suspect.

71. In the following words a keeps its own sound, and y is pronounced like i: Bayard, Bayonne, bruyère, Cayenne, La Fayette, Mayence, Mayenne, et mayonnaise. (Ba-iar, Ba-ionne, Fa-iette, Ma-ienss, etc.).

72. Automne=o-tonn; condamné (-danné); oignon=o-ny'on.

175. A Reading Lesson. Une Leçon de Lecture.

(With the help of the above, the following lesson, containing nearly all the sounds in the French language, should be occasionally read, until it presents no difficulty.

Aiguille (36), ainsi, allée, araignée, automne (72). Bain, banc, baptiser (65), bat, bât, bataille, Bayard (71), Bayonne, blouse, boeuf, boeufs (60), bruyère. Cap (49), Cayenne, chien, cinq, coeur, Cognac, condamné (71), corps. Dame, de, dé, dite, donc, dos. Ecole, enfant, enivrer, est, est, estomac, exact. Fat, femme, fer, feuille, fille, fils, fléau, fuyons, fusil. Gagna, géant, gilet, grand arbre. Hameçon, la halte, de Henri, hennir, l'hiver, l'homme, le huitième. Il, île, impugnons, innocent, intérêt. J'ai, Jean, Jeanne, jeune, joyaux. La Fayette, La Haye, leur, lion, livres, un long été, luth, lycée, lyre.

Malin, maligne, mars, Mayence, Mayenne, mayonnaise, merveille, moeurs, mort à huit ans. Nain, ne, nez, nid, non, nu. Oeil, oeuf, oeufs, ognon, oignon, oiseau. Pape, parfum, peintre, peu, peur, pont, prophétie, prudemment. Quatre, que, question, quille, quadrupède. Rare, reine, ris, robe, rue. Sans, sens, sept, signe, sauf, sur. Tabac, tache, tâche, temps, tête, tiens, tombeau, traction. Unité, un garçon, un homme, emprunté, une ville. Vin, vingt, voeux, votre, vôtre, vous, vue. Six, dixième, dix hommes, reflexion. Yeux, yeuse, pays, sympathie. Zénith, zoologie, zouave, allez.

(Every French word in the Pronunciation Table and in the Reading Lesson should be copied into the Cahier Français, but, the English not being intended for translation, copying it into the Cahier Anglais would be useless.)

Teacher.—Read the Pronunciation Lesson out of the Cahier Français. (Student *does so pretty well with* Teacher's *help.*) Study the Reading Lesson well enough to be able to read it off to-morrow with tolerable fluency. (Student's *reading next day is fair.*) All right! We are now ready for

176. **VOCABULARY NO. 3.**

Nouns Masculine.	Nouns Feminine.
Ami (a-mi) friend	Amie (a-mi) friend
Balai (ba-lè) broom	Aiguille (é-gou'i'y') needle
Bruit (bru'i) noise	Bataille (ba-tà'y') battle
Chapeau (cha-po) hat or bonnet	Bille (bi'ye) marble
Chat (cha) cat	Casquette (cas-kè't') cap
Cheval (ch'val) horse	Chèvre (chè'vr') goat
Chien (ch'yin) dog	Commode (co-mo'd') chest of drawers
Cuir (cou'ir) leather	Dame (da'm') lady
Exercice (ex-èr-cice) exercise	Eau (o) water
Fils (fi'ss) son	Faute (fo't') fault
Frère (frèr') brother	Femme (fa'm') woman
Homme (o'm) man	Fenêtre (f'nè'tr) window
Jacques (jak) James	Fille (fi'y') girl, daughter
Morceau (mor-so) bit	Fleur (fle'r) flower
Nom (non) name	Laine (lèn') wool
Œil (e'y') eye	Leçon (le-son) lesson
Pain (pin) bread	Mère (mè'r) mother
Pantalon (pan-ta-lon) trousers	Paille (pa'y') straw
Peigne (pè'n'y') comb	Poire (po'ar) pear
Père (pèr) father	Pomme (po'm) apple
Pierre (p'yèr) Peter	Question (kèst'yon) question
Rat (ra) rat	Rue (ru) street
Sac (sac) bag	Sœur (se'r) (*long*) sister
Sofa (so-fa) sofa	Soie (so'a) silk
Tailleur (tà-ye'r) tailor	Serviette (sèr-v'yèt) napkin
Tambour (tan-bour) drum	Tablette (ta-blè't) writing-pad
Toit (to'a) (twa) roof	Vache (va'ch) cow
Travail (tra-va'y') labor	Voiture (vo'a-tu'r) carriage
Trottoir (tro-to'ar) sidewalk	

PRONOUNS (possessive).

Masculine.		Feminine.	
Mon	my	Ma	my
Votre	your	Votre	your
Son	his, her	Sa	his, her

ARTICLES.

Masculine.		Feminine.	
Definite le or l'	the	Definite la or l'	the
Indefinite un	a, an	Indefinite une	a, an

VERBS.

Je touche, Je montre Je parle, J'ouvre Je ferme, Je prends Je vois, J'ai — See pages 33	Je viens (vi-in), I come Vous venez (v'nez), you come Il, elle vient (vi-in), he, she comes Je mets (mè), I put
Je fais, J'entends J'écris, Je suis — 42	Vous mettez (mè-té), you put Il, elle met (mè), he or she puts
Je donne (do'n') I give Vous donnez, you give Il, elle donne, he, she gives	Je regarde (r'gard'), I look or Vous regardez (-dé), look at, Il, elle regarde, etc.

ADVERBS.

Alors (a-lor) then	Maintenant (min-t'nan) now
Comment (co-man) how	Par ici (pa-ri-ci) this way
Encore, again, still, yet	Quand (kan) when
Tout de suite (tou-d'suit') immediately	Vraiment (vrè-men) truly

PREPOSITIONS.

A to, at	Entre (an-tr') between
Avant (a-van) before (in time)	Par (par) by, through
Après (a-prè) after	Pour (pour) for
Avec (a-vèk) with	Sans (san) without
De (de) of, from	Vers (vèr) towards
Devant (d'van) in front of, before	

(A (*has*) and à (*to*) have almost exactly the same sound, except that a is a little longer. Ou (*ou*) and où (*where*) have also the same sound, the accents only showing the different parts of speech.)

CONJUNCTIONS.

Ni-ni, neither-nor	Parce que (parsk) because

PHRASES.

Bonjour, good-morning	Merci (mèr-ci), thank you
Bonsoir, good-evening	Merci bien, many thanks
Donne sur, opens on, looks into	N'est-ce pas ? (nè-spa), Is it not so ?
Eh bien ! well !	Un peu (un-pe), a little
Faire mal, to do mischief, to hurt	

177. ☞After the late practice there should not be much difficulty in pronouncing the above; but a little repetition is often very serviceable. In **bruit, cuir, aiguille,** and **suis,** the diphthong **ui** has the sound of *we* in English. **Fils** has **l** silent, and rhymes with **exercice.** In **casquette, serviette,** and **tablette, e** before the double **t** is sounded **è**, and requires the mouth to be opened wide, though the sound is short. This is one of the difficulties to English speakers. Remember, **n'y'** shows the sound of *ni* in *Spaniard*, the worde **spagnarde** in French somewhat resembling the sound of *Spaniard* in English. **Fleur** and **sœur** rhyme nearly with *her*, if it is a little prolonged. Notice how the terminations of the Verbs change with the Persons,—it is the only way to learn the correct use of Verbs until we come to their regular study. Now learn the Vocabulary perfectly, testing yourself as usual. It is rather a difficult lesson.

Student (next day).—*Vocabulary well known, Master.* (Answers satisfactorily both ways.)

Teacher.—Though far from perfect, your answering is good enough to show that you are quite ready for the

178. SENTENCES.

Charlot, voyez-vous Guillaume? Oui, Monsieur; voilà Guillaume, entre la chaise et le tabouret.	Charley, do you see William? Yes, sir; there is William, between the chair and the stool.
Qu'est-ce qu'il a dans sa main? Il a son livre dans sa main.	What has he in his hand? He has his book in his hand.
Guillaume, ouvrez votre livre. Que faites-vous? J'ouvre mon livre, Madame.	William, open your book. What are you doing? I am opening my book, Madam.
Laurent, qu'est-ce que Guillaume voit dans son livre? Il voit sa leçon, Madame.	Lawrence, what does William see in his book? He sees his lesson, Madam.

Paul, Hélène qu'est-ce qu'elle fait? Elle regarde sa tablette, Mademoiselle Lucie.	Paul, what is Ellen doing? She is looking at her writing-pad, Miss Lucy.
Jeanne, que regardez-vous? Je regarde le cheval de votre frère, Marie.	Jane, what are you looking at? I am looking at your brother's horse, Mary.
Où est le cheval de mon frère? Il est dans la rue.	Where is my brother's horse? It is in the street.
Louise, est-ce que vous voyez le cheval de mon frère dans la rue? Oui, Marie; je vois le cheval de votre frère et sa voiture aussi.	Louise, do you see my brother's horse in the street? Yes, Mary; I see your brother's horse in the street, and his carriage also.
Hélène, est-ce que vous regardez dans la rue? Non, Monsieur, je regarde dans la chambre.	Ellen, are you looking into the street? No, sir; I am looking at the room.
Que regardez-vous dans la chambre? Eh bien, Monsieur, je regarde mon chat qui est sur le tabouret devant la fenêtre.	What are you looking at in the room? Well, sir, I am looking at my cat that is on the stool in front of the window.
179. Le nom de votre chat qu'est-ce qu'il est? Le nom de mon chat est Minet; n'est-ce pas, Minet? Regardez, Monsieur; il vient ici, n'est-ce pas? Venez, Minet! Venez à votre amie! Pourquoi, ne vient-il pas, Monsieur?	What is the name of your cat? My cat's name is Minet (mi-nè); is it not Minet? Look, sir; he's coming here, is he not? Come, Minet! Come to your friend! Why doesn't he come, sir?
Ne voyez-vous pas pourquoi? Il ne parle pas français. Parlez anglais un peu à Minet.	Don't you see why? He does not speak French. Speak a little English to Minet.
(My dear Minet, come, at once, to your little mistress. Oh, now he comes!) Merci bien, Monsieur.	(Mon cher Minet, viens tout de suite à votre petite maîtresse. Oh, le voilà qui vient!) Many thanks, sir.
Allez à la fenêtre, Paul, et regardez dans la rue. Je vais à la fenêtre, Mlle. Lucie, et je regarde dans la rue.	Go to the window, Paul, and look into the street. I go to the window, Miss Lucy, and I look into the street.
Voyez-vous un chat dans la rue? Je ne vois pas un chat dans la rue, mais je vois une chèvre et un chien dans la rue.	Do you see a cat in the street? I do not see a cat in the street, but I see a goat and a dog in the street.

Où est le chien et où est la chèvre? Le chien est derrière la voiture de votre père, Mlle. Lucie, et la chèvre est sur le trottoir.

Where is the dog and where is the goat? The dog is behind your father's carriage, Miss Lucy, and the goat is on the sidewalk.

Est-ce que vous voyez ma mère dans la voiture? Je vois une dame dans la voiture, mais elle n'est pas Madame votre mère.

Do you see my mother in the carriage? I see a lady in the carriage, but she is not your mother.

Eh bien, Laurent, qu'est-ce que vous faites? Je regarde Hélène avec son chat, Monsieur.

Well, Lawrence, what are you doing? I am looking at Ellen with her cat, sir.

Qu'est-ce qu'elle fait avec son chat? Elle met son chat dans la casquette de Paul.

What is she doing with her cat? She is putting her cat into Paul's cap.

Qu'est-ce qu'elle donne à son chat? Elle donne à son chat un morceau de pain.

What is she giving her cat? She is giving her cat a piece of bread.

Est-ce que Minet prend le pain? Non, Minet ne prend pas le pain; mais il prend l'eau qu'il voit dans le verre.

Does Minet take the bread? No; Minet does not take the bread; but he takes the water that he sees in the glass.

180. Charlot, votre fenêtre donne-t-elle sur la rue? Non, Madame, ma fenêtre ne donne pas sur la rue; elle donne sur la cour.

Charley, does your window look out on the street? No, Madame, my window does not look out on the street; it looks out on the yard.

Que voyez-vous dans la cour? Je vois un rat, une chèvre, et mon chien dans la cour.

What do you see in the yard? I see a rat, a goat, and my dog in the yard.

Le rat que fait-il? Le rat que je vois dans la cour va vers un chapeau de paille devant la porte.

What is the rat doing? The rat that I see in the yard is going towards a straw hat before the door.

Le nom de votre chien qu'est-ce qu'il est? Quand je parle français son nom est Médor; mais quand je parle anglais son nom est Major.

What is your dog's name? When I speak French, his name is Médor; but when I speak English, his name is Major.

Médor voit-il le rat? Non, il ne voit pas le rat encore; il regarde la chévre.

Does Médor see the rat? No, he does not see the rat yet; he is looking at the goat.

Où est la chèvre? La chèvre est sur le toit de la maison.

Where is the goat? The goat is on the roof of the house.

Qu'est-ce qu'elle fait? Elle va vers une fleur qu'elle voit sur le mur.

What is she doing? She is going towards a flower that she sees on the wall.

Qui est-ce qui fait ce bruit ? Oh, c'est Médor, qui voit le chapeau de paille maintenant, mais le rat n'est pas là.

Who is making that noise ? It is Médor, who now sees the straw hat, but the rat is not there.

Guillaume, vous êtes à la fenêtre de Charlot, n'est-ce pas ? Oui, Mlle. Lucie, je suis à la fenêtre de Charlot.

William, you are at Charley's window, aren't you ? Yes, Miss Lucy, I am at Charley's window.

Ne donne-t-elle pas sur le jardin aussi bien que sur la cour ? Elle donne sur la cour et elle donne sur le jardin aussi.

Does it not look into the garden as well as into the yard ? It looks into the yard, and it also looks into the garden.

181. Que voyez-vous dans le jardin ? Je vois une femme, une dame, et une fille.

What do you see in the garden ? I see a woman, a lady, and a girl in the garden.

Que fait la femme ? Elle donne une fleur à la dame.

What is the woman doing ? She is giving a flower to the lady.

La dame qu'est-ce qu'elle fait ? Elle prend la fleur de la main de la femme.

What is the lady doing ? She is taking the flower from the woman's hand.

Que fait la fille ? Elle regarde une pomme qui est sur un banc, et une poire qui est sur une chaise.

What is the girl doing ? She is looking at an apple which is on a bench, and at a pear which is on a chair.

Est-ce que la femme donne une pomme et une poire à la fille ? Oui, elle met la pomme et la poire dans le sac de cuir, et elle donne le sac de cuir à la fille.

Does the woman give the girl an apple and a pear ? Yes, she puts the apple and the pear into a leather bag, and gives the leather bag to the girl.

Jeanne, entendez-vous ce bruit ? Oui, Monsieur, j'entrends très bien ce bruit.

Jane, do you hear that noise ? Yes, sir, I hear that noise very well.

Regardez par la fenêtre dans la rue. Je regarde, Monsieur, par la fenêtre dans la rue.

Look through the window into the street. I am looking, sir, through the window into the street.

Voyez-vous qui est ce qui fait le bruit ? Oui, Monsieur, je vois qui est ce qui fait le bruit. C'est le frère de Laurent qui fait le bruit.

Do you see who is making the noise ? Yes, sir, I see who is making the noise. It is Lawrence's brother who is making the noise ?

Comment fait-il le bruit ? Il fait le bruit avec son tambour.

How does he make the noise ? He makes the noise with his drum.

D'ou vient-il avec son tambour ? Il vient de la porte de la maison de son père.

Where is he coming from with his drum ? He is coming from the door of his father's house ?

Et où va-t-il avec son tambour? Il va vers le cheval de mon frère qu'il voit dans la rue. Alors il va faire mal avec son tambour.

And where is he going with his drum? He is going to my brother's horse which he sees in the street. Then he is going to do mischief with his drum.

182. Qu'est-ce que vous faitès, Paul? J'écris mon exercice, Madame, sur ma tablette.

What are you doing, Paul? I am writing my exercise, Madam, on my writing-pad.

Ecrivez-vous sans travail? Non, Madame, je n'écris pas sans travail.

Do you write without hard work? No, Madam, I do not write without hard work.

Votre exercice est-il sans faute? Oh, non, Madame, il n'est pas sans faute.

Is your exercise without fault? Oh, no, Madam; it is not without fault.

Charlot, vouz-avez une fleur, n'est-ce pas? Oui, Mlle. Lucie, voilà ma fleur. Voyez-vous la fille de M. Pierre qui vient ici? Oui, Mlle. Lucie, je vois la fille de M. Pierre qui vient ici. Eh bien, donnez votre fleur à la fille de M. Pierre quand elle vient dans la chambre.

Charley, you have a flower, haven't you? Yes, Miss Lucy, there is my flower. Do you see Mr. Pierre's daughter who is coming in this direction? Yes, Miss Lucy, I see Mr. Pierre's daughter who is coming here. Well, give your flower to Mr. Pierre's daughter when she comes into the room.

De qui parle Madame? Elle parle d'une amie d'Hélène qui vient ici.

Of whom is Madam speaking? Madam is speaking of one of Ellen's friends who is coming here.

Qu'est-ce qu'elle a sur sa tête? Elle a un chapeau de soie sur sa tête.

What has she on her head? She has a silk bonnet on her head.

Est-ce votre serviette, Guillaume, ou la serviette de Laurent? Ce n'est pas ma serviette, Mlle. Lucie; c'est la serviette de Paul?

Is this your napkin, William, or Lawrence's? It is not my napkin, Miss Lucy; it is Paul's napkin.

Avez-vous votre serviette, Paul? Oui, Mlle. Lucie, voici ma serviette. Où est-elle? Elle est dans mon sac de cuir. Avez-vous votre serviette, Laurent? Non, Mlle. Lucie, je n'ai pas ma serviette. Eh bien, alors voici votre serviette. Merci, Mlle. Lucie.

Have you your napkin, Paul? Yes, Miss Lucy, here is my napkin. Where is it? It is in my leather bag. Have you your napkin, Lawrence? No, Miss Lucy, I have not my napkin. Well, then, here is your napkin. Thank you, Miss Lucy.

183. Qui est le garçon qui vient dans la chambre ? C'est le fils de votre tailleur, Monsieur, avec votre pantalon de laine et votre gilet de soie.

Who is the boy that is coming into the room ? It is your tailor's son, sir, with your woollen trousers and your silk waistcoat.

Son nom qu'est-ce qu'il est ? Son nom est Jacques, Monsieur.

What is his name ? His name is James, sir.

Bonjour, Jacques. Bonjour, Monsieur.

Good-morning, James. Good-morning, sir.

De qui venez-vous ici, Jacques ? Je viens de votre tailleur, Monsieur, avec le pantalon et le gilet de Monsieur.

From whom do you come here, James ? I come from your tailor, sir, with your trousers and waistcoat.

Merci bien, Jacques.

Many thanks, James.

Paul, où êtes-vous maintenant ? Je suis encore, Madame, à la fenêtre qui donne sur la rue.

Paul, where are you now ? I am still, Madam, at the window that looks into the street.

Qu'est-ce que vous voyez dans la rue ? Je vois un homme et un garçon dans la rue, Madame.

What do you see in the street ? I see a man and a boy in the street, Madam.

L'homme est-il avec le garçon ? Non, l'homme est sur la rue avec un cheval et une voiture.

Is the man along with the boy ? No, the man is on the street with a horse and a carriage.

Où est le garçon ? Le garçon est sur le trottoir avec une vache.

Where is the boy ? The boy is on the sidewalk with a cow.

Une vache sur le trottoir ? Oui, Madame, une vache est vraiment sur le trottoir.

A cow on the sidewalk ? Yes, Madam, a cow is really on the sidewalk.

L'agent de police voit-il la vache ? Non, Madame, il ne voit pas la vache.

Does the police officer see the cow ? No, Madam, he does not see the cow.

Pourquoi ne voit-il pas la vache qui est sur le trottoir ? L'agent de police ne voit pas la vache sur le trottoir parce qu'il est derrière la voiture de l'homme.

Why does he not see the cow that is on the sidewalk ? The police officer does not see the cow on the sidewalk because he is behind the man's carriage.

184. Faites une question, Hélène. Qu'est-ce que c'est, Jeanne ? Une pomme ou une poire ? C'est une pomme.

Ask a question, Ellen. What is this, Jane ? An apple or a pear ? It is an apple.

Faites une question, Jeanne. Qu'est-ce que c'est, Marie ? Une bouteille ou un encrier ? C'est une bouteille parce qu'elle est un encrier.

Ask a question, Jane. Mary, what is that ? A bottle or an inkstand ? It is a bottle because it is an inkstand.

Faites une question, Marie. Je mets une aiguille et un morceau de laine dans votre boîte, Louise. Que fais-je? Vous mettez une aiguille et un morceau de laine dans ma boîte.

Ask a question, Mary. I lay a needle and a bit of wool in your box, Louisa. What do I do? You put a needle and a bit of wool in my box.

Faites une question, Louise. Charlot, où voyez-vous l'eau? Dans l'encrier ou dans la bouteille? L'eau n'est ni dans l'encrier ni dans la bouteille. Je vois l'eau dans le verre.

Ask a question, Louise. Charley where do you see the water? In the inkstand or in the bottle? The water is neither in the inkstand nor in the bottle. I see the water in the glass.

Charlot, faites une question. Guillaume, l'homme sur le trottoir avec un balai dans sa main n'est-il pas l'ami de votre frère? L'homme sur le trottoir avec le balai dans sa main n'est pas l'ami de mon frère, mais il est l'ami de mon père.

Charley, ask a question. William, is not the man on the sidewalk with a broom in his hand your brother's friend? The man on the sidewalk with a broom in his hand is not my brother's friend, but he is my father's friend.

Guillaume, faites une question. Laurent, le garçon avec le tambour est-ce qu'il fait mal à votre œil? Non, mais le bruit de son tambour fait mal à mon oreille.

William, ask a question. Lawrence, does the boy with the drum do any harm to your eye? No, but the noise of his drum hurts my ear.

Laurent, faites une question. Paul, vous avez un œil et une oreille, n'est-ce pas? Eh bien! Voyez-vous le rat qui est entre la cour et le jardin, et entendez-vous le bruit qu'il fait? Je vois le mur qui est entre la cour et le jardin, mais je ne vois pas le rat et je n'entends pas le bruit

Lawrence, ask a question. Paul, you have an eye and an ear, haven't you? Well! Do you see the rat that is on the wall between the yard and the garden, and do you hear the noise that he makes? I see the wall that is between the yard and the garden, but I don't see the rat and I don't hear the noise.

Paul, faites une question, vite! Charlot, qui est-ce qui je suis? Qui êtes-vous? Mais vous êtes le fils de votre père, mon ami.

Paul, ask a question, quick! Charley, who am I? Who are you? Why, you are your father's son, my dear boy.

☞ The quantity of such lessons as the above to be learned at a time depends altogether on the capacity of the pupil. An unusually bright one can easily master thirty sentences (each a question and an answer), but for the majority fifteen should be quite sufficient. To repeat what has been often said, each lesson should be gone over four times: (1) French into

English from **Cahier Français**; (2) English into French from **Cahier Anglais**; (3) French into English orally; (4) French oral questions to be answered orally, but the STUDENT may keep his **Cahier Anglais** open so as to get some help toward having an answer always ready. Hardly any of us has a sluggish tongue, but the most of us have decidedly sluggish ears. To be able to learn you must be able to listen.

EXTRA WORK.

In imitation of some grammars extra school work is here prepared for extra quick pupils. It is confined altogether to translation and memory lessons, and if not found useful should be discontinued.

185. LE VRAI BIEN.

" Qu'est-ce que le vrai bien ? " je me demandais en humeur pensive. "C'est l'ordre," répondit le juge ; " le savoir," répondit le professeur ; " la vérité," répondit le philosophe ; " le plaisir," répondit le sot. " C'est l'amour," répondit la jeune fille ; " la beauté," répondit le page ; " la liberté," répondit le rêveur ; " le logis," répondit le prudent. " C'est la gloire," répondit le soldat ; " la justice," répondit le penseur.—" Ah," dit mon cœur tristement, " la réponse n'est pas là !" Alors dans mon sein, doucement ces paroles j'entendis : " Chaque cœur en a le secret,—c'est la bonté qui est le vrai bien !"

WHAT IS GOOD?

" What is the real good ? " I asked in pensive mood.
" Order," said the law-court ; " knowledge," said the school ;
" Truth," said the wise man ; " pleasure," said the fool.
" Love," said the maiden ; " beauty," said the page ;
" Freedom," said the dreamer ; " home," said the sage.
" Fame," said the soldier ; " equity," the seer,—
Spoke my heart full sadly, " the answer is not here."
Then, within my bosom, softly this I heard :
" Each heart holds the secret,—KINDNESS is the word."

John Boyle O'Reilly.

LA BANNIÈRE ÉTOILÉE.

I

Oh ! dites, voyez-vous aux lueurs du matin
Ce drapeau que vos cris out salué dans l'ombre,
Dont les plis ètoilés, défiant le destin,
Hier sur nos remparts flottaient dans la nuit sombre ?
Le foudroyant éclair
De la bombe dans l'air
Nous le montrait debout, cet étendard si cher;
Sur un sol fier et libre, à nos yeux devoilée,
Se dresse-t-elle encore, la Bannière etoilée ?

2

Dans le brouillard des murs, vaste linceul mouvant,
Où nos fiers ennemis reposent en silence,
Quel est douc cet objet que sur ces murs le vent
À son gré nous dérobe ou sous nos yeux balance?
Oui! déjà le soleil,
S'éclaire à son reveil,
Il se mire déjà dans l'océan vermeil;
C'est elle! Qu'elle brille au grand jour, devoilée,
Sur ce sol et fier et libre, la Bannière étoilée!

(Taken from a French newspaper. Rest on page 96.)

☞ It is sufficient examination in *Extra Work* (for the present), whenever a French sentence is read out, to reply immediately with the corresponding English, but the French, as usual, should be written in the Cahier Français and the English in the Cahier Anglais.

TROISIÈME EXERCICE, français-anglais.

1. Voyez-vous mon chien, Laurent? Oui, Madame, je vois votre chien; il est dans la cour devant la porte. 2. Jeanne que fait-elle, Louise? Est-ce qu'elle met la bouteille dans la boîte? Non, Mlle. Lucie, elle met sa tablette dans la boîte. 3. Qui est-ce que vous voyez, Paul? Je vois un garçon, Monsieur, qui vient ici. 4. Mon garçon, qui êtes-vous? Je suis le fils de votre tailleur, Monsieur. 5. Pourquoi venez-vous ici? Je viens ici pour votre habit, Monsieur. 6. Votre nom, qu'est-ce qu'il est? Mon nom est Jacques, Monsieur, 7. Très bien, Jacques, prenez mon habit. Merci, Monsieur. Guillaume, ouvrez la porte pour Jacques. Bonjour, Jacques. Bonjour, Monsieur. 8. Allez‿à votre fenêtre, Hélène. Que faites-vous? Je vais à ma fenêtre, Madame. 9. Où est sa fenêtre, Jeanne? Sa fenêtre, Madame, est dans le mur entre la porte et le canapé. 10. Que voyez-vous de votre fenêtre, Hélène? Je vois la cour, le jardin et le toit d'une maison. 11. Est-ce que votre fenêtre donne sur la rue? Non, Madame, ma fenêtre donne sur la cour. 12. Marie, mettez la chaise devant la fenêtre et mettez votre serviette sur la chaise. Que faites-vous? Je mets la chaise devant la fenêtre, Mlle. Lucie, et je mets ma serviette sur la chaise. 13 Votre montre va-t-elle bien, Guillaume? Non, Madame, elle va très mal. 14. Regardez votre père, Laurent; à qui donne-t-il un morceau de pain? Mon père donne un morceau de pain à l'ami de mon frère. 15. Marie, qui est-ce qui fait le bruit dans la rue? C'est le frère de Louise qui fait le bruit avec son tambour. 16. Le tailleur qu'est-ce qu'il fait pour votre père? Il fait pour mon père un gilet de soie et une casquette

de laine. 17. Le chapeau de votre sœur est-il de paille ou de soie? Le chapeau de ma sœur est de soie. 18. Paul, qu'est-ce que vous entendez dans la rue? J'entends le bruit que le cheval de mon frère fait derrière une voiture. 19. Où écrivez-vous votre leçon? J'ècris ma leçon dans le cahier de Charlot. 20. Louise, avec qui parlez-vous anglais? Je parle anglais, Madame, avec une amie de la sœur d'Hélène.

186. TROISIÈME EXERCICE, anglais-français.

1. What are you looking at, Louise? I am looking at Ellen's exercise, Madam; it is without a fault. 2. Is my exercise really without a mistake, Madam? Yes, Ellen, your exercise has not one mistake. Thank you, Madam. 3. Jane, to whom are you giving a piece of bread? I am giving a piece of bread to the daughter of my father's friend. 4. Louisa, come, write your name on my writing-pad. What are you doing? I am writing my name on your writing-pad. 5. Mary, open your mother's chest of drawers, quick! What are you doing? I am opening my mother's chest of drawers, quick! 6. Jane, what have you in your hand? I have Paul's cap, Lawrence's necktie, and Louisa's comb in my hand, Miss Lucy. 7. Well, lay (put) the cap on the bench, the necktie on the box, and the comb on your mother's chair. I lay the cap on the bench, the necktie on the box, and the comb on my mother's chair. 8. What is this, William? A straw hat or a silk hat? It is a silk hat, sir. 9. What is that, Charley? Your drum or your stool? It is my drum. It is not a stool. At what is your tailor's son looking? He is looking at my brother's cow. 11. What is your tailor making for my father? He is making a silk waistcoat and a woollen cap for your father. 12. Who has my leather bag? Louisa is putting her copy-book into your leather bag. 13. Lawrence, where is Charley? He is at the window that looks into the street. 14. Charley, look through the window into the street. I am looking through the window, sir, into the street. 15. Do you see who is making a noise in the street? The man that I see on the sidewalk is making a noise in the street. 16. Is not the goat making a noise on the roof? No, it is Charley's brother that is making the noise on the roof. 17. William, give an apple to Paul's friend. I give Paul's friend an apple, and a pear, also. 18. Is the cow still on the sidewalk, Paul? Yes, sir, she is still on the sidewalk. 19. And where is the goat? The goat is also on the sidewalk, between the door and the window of Miss Lucy's house.

☞ The above exercises having been gone through in the usual way, the following Résumé of the three lessons will be found useful. The questions should be asked in French, and the answers, the Student's own work, should be given first with the book open and then with the book shut. Being suggested by the questions, the answers are not difficult, and, whether those in the book or not, they should be always complete, as silly and imperfect answers show a defective or indolent ear that needs careful cultivation.

QUESTIONS ET RÉPONSES, pour un Résumé.

1. **Est-ce que je touche le mur, Charlot?** Yes, sir, you are touching the wall.

2. **Montrez-vous le balai, Guillaume?** No, Madam, I do not show the broom; I show the hat.

3. **Charlot parle-t-il allemand, Laurent?** Yes, Miss Lucy, he is speak-German.

4. **Paul, qui-est-ce qui ouvre le plumier?** It is Louisa, sir, that is opening the pen-box.

5. **Hélène, ne fermez pas la commode; fermez la fénêtre.** Yes, Madam; I am not closing the chest of drawers, I am closing the window.

6. **Jeanne, Charlot prend le pain. Que'est-ce que'il prend? Il prend le pain, Mlle. Lucie.**

7. **Louise, regardez le cuir de votre soulier. Que regardez-vous?** I am looking at the leather of my shoe, sir.

8. **Marie, avez-vous votre robe de soie et votre chapêau de paille dans la boîte?** Yes, Madam, I have my silk dress and my straw hat in the box.

9. **Charlot, Marie met un morceau de soi dans son sac. Que fait-elle?** She is putting a bit of silk into her bag, Miss Lucy.

10. **Guillaume, parlez-vous mal français?** Yes, sir, I speak French very badly.

11. **Laurent, entendez-vous ce que dit Louise?** Yes, Madam, I hear what she says; she says (that) William speaks French well.

12. **Paul, Hélène écrit une question dans son cahier; qu'est-ce qu'elle fait?** She is writing a question in her copy-book, Miss Lucy.

13. **Hélène, voyez-vous le chien qui est dans la voiture?** Yes, sir, I see the dog that is in the carriage; that is my friend's dog.

14. **La fille de votre amie vient-elle de la cour ou de la rue?** My friend's daughter is coming from the street with a lady; she is not coming from the yard.

15. **Jeanne, mettez un morceau de pain dans le sac de votre frère.** Yes, Madam; I am putting a piece of bread into my brother's bag.

16. **Louise, ne regardez ni la pomme ni la poire; regardez l'eau.** Yes, Miss Lucy; I look at the water; I am looking neither at the apple nor at the pear.

17. **Marie, votre vache est-elle sur le trottoir?** No, sir, my cow is in your yard, behind the carriage.

18. **Louise, la dame ne prend-elle pas votre fleur?** Yes, Madam, she is taking my flower; she is my mother's friend.

19. **La dame qui prend la casquette de mon frère, est-elle aussi l'amie de votre mère?** No; the lady that is taking your brother's cap is your tailor's daughter.

20. **Louise, que mettez-vous dans le sac de votre frère ?** I am putting a writing-pad, a flower, a marble, and a napkin into my brother's bag, Miss Lucy.

21. **Marie, que regardez-vous sur le banc ?** I am looking at Charley's necktie that is on the bench, sir.

22. **Paul, ne mettez pas votre bras sur la table.** Pardon, Miss Lucy, I don't put my arm on the table.

23. **Hélène, entendez-vous le bruit que la vache fait dans la rue ?** Yes, sir, I hear the noise that the cow makes in the street.

24. **Jeanne, vous voyez l'encrier, n'est-ce pas ?** Yes, Madam, I see the inkstand ; it is on the table.

25. **Louise, ce garçon a-t-il le chapeau de mon ami ?** Yes, Miss Lucy, that boy has your friend's hat.

26. **Marie, qui est-ce qui a un gilet de cuir ?** The tailor's son has a leather waistcoat, sir.

27. **Charlot, vous avez l'habit de votre père, n'est-ce pas ?** Yes, Madam, I have my father's coat.

28. **Guillaume, j'entends le bruit que fait le chien. Où fait-il ce bruit ?** He is making that noise in the garden, Miss Lucy.

29. **Laurent, montrez votre nez, votre pied, et votre col.** There is my nose, sir ; there is my foot ; and here is my collar.

30. **Paul, montrez le plafond et le plancher ; fermez le plumier et ouvrez l'encrier.** There is the ceiling, Madam, and here is the floor ; I close the pen-box, and I open the inkstand.

31. **Hélène, Jeanne met le verre et la fleur sur le tabouret ; que fait-elle ?** She puts the glass and the flower on the stool, Miss Lucy.

32. **Louise, touchez la boîte, la bouteille, et la clé de la porte ; que fait-elle, Marie ?** She touches the box, the bottle, and the door-key, sir.

33. **Charlot, ouvrez votre bouche et fermez un œil. Que faites-vous ?** I open my mouth and I close one eye, Madam.

34. **Guillaume, où êtes-vous ?** I am in the room, Miss Lucy.

35. **Laurent, que voyez-vous dans la chambre ?** I see the table, the lamp, the door, the window, etc., in the room, sir.

36. **Paul, entendez-vous le bruit d'une bataille ?** Yes, Madam, I hear the noise of a battle in the street.

37. **Hélène, la bataille est-elle entre un chat et un chien ?** No, Miss Lucy ; I see the battle ; it is between a dog and a rat.

38. **Jeanne, le cheval que vous regardez est-il dans la cour ou dans le jardin ?** The horse that I am looking at, sir, is in the yard.

39. **Louise, la craie est-elle dans votre poche ou dans votre boîte ?** The chalk is in my pocket, Madam.

40. **Marie, qui est-ce qui est sur le canapé ?** It is my sister who is on the sofa, Miss Lucy.

41. **Donnez à votre sœur une aiguille et une casquette, Charlot.** I give my sister a needle and a cap, sir.

42. **Guillaume, voyez-vous la tête de la chèvre?** No, Madam; I see the goat on the roof, but I do not see her head.

43. **Laurent, qu'est-ce que je regarde sur la table? La serviette où la fleur?** You are looking at the napkin, Miss Lucy; you are not looking at the flower.

44. **Paul, est-ce que votre exercice est vraiment sans faute?** Yes, sir; Miss Lucy says that my exercise is really without a mistake.

45. **Hélène, qu'est-ce qui est le vrai bein?** It is kindness, sir, that is the real good.

46. **Jeanne, qu'est-ce qu'écrit M. Jeudi?** He writes, Madam, that Mr. Friday keeps ready on Saturday to go to church on Sunday.

47. **Marie, écrivez dans votre cahier les noms des jours de la semaine?** I write in my copy-book, Miss Lucy, the names of the days of the week: Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday.

48. **Charlot, Louise écrit-elle dans son cahier les noms des douze mois de l'année?** Yes, sir, she is writing in her copy-book the names of the twelve months of the year: January, February, March, April, May, June, July, August, September, October, November, December.

49. **Guillaume, le lait est-il rouge?** No, Madam, milk is not red; fire is red.

50. **Laurent, le citron est-il gris?** No, Miss Lucy, the citron is not gray; it is (**c'est**) the rat that is gray.

51. **Paul, l'encrier est-il blanc?** No, sir; the inkstand is black; it is my paper that is white.

52. **Hélène, votre cheval est-il bleu?** Oh no, Madam, my horse is not blue; my horse is white as milk; it is the ceiling that is blue.

53. **Jeanne, le chien de Charlot est-il vert?** No, Miss Lucy, Charley's dog is not green; but his parrot is green.

54. **Louise, votre pomme est-elle aigre?** Yes, sir, it is sour as vinegar.

55. **Charlot, votre pain est-il doux?** Yes, Madam, my bread is sweet as honey.

56. **Guillaume, vendredi qu'est-ce qu'il est?** Friday, Miss Lucy, is the day between Thursday and Saturday.

☞ The above **Résumé** should be often imitated in the following lessons, as without the frequent use of something like it, easy French conversation is almost an impossibility.

☞ The break in Reference Numbers is due to a fire at the printer's that destroyed plates and MSS.

QUATRIÈME LEÇON.

258. Student.—**Bonjour, Monsieur le professeur!**

Teacher.—**Bonjour, mon ami.**

259. Student.—*I suppose we start the* **Quatrième** *the usual way,—that is, by first talking a little over the* **Troisième**?

Teacher.—Over the **Troisième** as a matter of course, but the **Première** and the **Deuxième** will be also attended to.

260. Student.—*I am glad to hear you say so, as I have gone over them, the* **Deuxième** *especially, with much care.*

Teacher.—Why have you done so?

261. Student.—*Because I learned by experience that the new lesson made me forget the old one.*

Teacher.—That was because the old one had not had time to take sufficient root in your mind. Like most scholars, you had studied more for the purpose of reciting than of remembering.

262. Student.—*How is that, Master? If one is able to recite, is he not also able to remember?*

Teacher.—Did you ever take breakfast in a country hotel where they had no printed bill of fare?

263. Student.—*Often, Master; and I was very much amused to hear the girls rattling off a long list of dishes, such as "beefsteaks, ham and eggs, waffles, sardines, trout, tea, chocolate, coffee," etc., without hardly stopping to take breath. For fun I sometimes asked them to repeat, and they did so, seldom or never leaving out a single thing.*

Teacher.—Exactly; but if you had asked them for a list of the previous day's dishes, you would find that they seldom or never remembered a single thing. That is the way many school-boys learn their lessons.

264. Student.—*That is how I had learned the first and second* **livraisons**, *anyhow; but, finding I was gradually forgetting them, I went to work and studied every particle of them over again from end to end.*

Teacher.—The Extra Work also?

265. Student.—*Yes, Master, the Extra Work also, all of it! Try me.*

Teacher.—Let me have the book.

266. STUDENT.—*There it is, Master, page 43!*

267. TEACHER.—As I recite the numbers, you recite the rhymes:

TEACHER.—**Un, deux, trois!** STUDENT.—**Je vais dans le bois.**

TEACHER.—**Quatre, cinq, six!** STUDENT.—**Pour chercher mon fils.**

TEACHER.—**Sept, huit, neuf!** STUDENT.—**Il a perdu son bœuf.**

TEACHER.—**Dix, onze, douze, treize!** STUDENT.—**Qui aime beaucoup les fraises.**

TEACHER.—**Quatorze, quinze, et seize!** STUDENT.—**Est-ce qu'autant que céla il pèse?**

TEACHER.—**Dix-sept, et puis dix-huit!** STUDENT.—**Très bien. Et ensuite?**

TEACHER.—**Dix-neuf, et ensuite vingt!** STUDENT.—**Mais le voilà qui revient!**

TEACHER.—Don't mind the translations at present. I start you at the Days of the Week. **D'où vient M. Mercredi?**

268. STUDENT.—**Il vient de M. Jeudi, vous dire que M. Vendredi se tiendra prêt samedi pour aller à l'église dimanche! Lundi, mardi, mercredi, jeudi, vendredi, samedi, dimanche. Bonjour, M. Lundi! Comment va M. Mardi?**

TEACHER.—**Combien de jours en septembre?**

269. STUDENT.—**Trente jours ont septembre, avril, juin, et novembre; de vingt-huit‿il en est‿un; les autres en ont trente et un.** *You smile, Master. The pronunciation is hardly up to par?*

TEACHER.—Well, it is a little crude here and there; but finding out the weak points of a pupil helps the teacher. It makes his future work easier and surer. I continne. **Le lait est-il noir?**

270. STUDENT (after a minute or two).—**Oh, non! Le lait n'est pas noir! Le lait est blanc! Blanc comme le lait, noir comme le jais, et vert comme le perroquet.**

TEACHER.—**Le feu est gris, n'est-ce pas?**

271. STUDENT.—**Non, Monsieur. Le feu est rouge. Rouge comme le feu, bleu comme les cieux. Jaune comme citron, brun comme marron. Gris comme souris, sombre comme la nuit. Aigre, aigre, comme vinaigre!**

TEACHER.—**Mais le fiel est doux, n'est-ce pas?**

272. STUDENT.—**Oh non, mon maître. C'est le miel qui est doux. Doux comme miel, amer comme fiel, âcre comme sel, et âpre comme prunelle.**

TEACHER.—Capital! You certainly possess the art of making your teacher's task a pleasant one. **(Il rougit—de plaisír, j'espère—pas de confusion.)** Don't ask me to translate; I talk to myself in French sometimes. Describe, as before, in French, a few little acts that I am going to perform. **Qu'est-ce que je fais?**

273. STUDENT (watching each action and describing it in French).—**Vous regardez mon cahier. Vous mettez votre main sur l'encrier. Vous montrez le dessin d'Hélène. Vous donnez un livre à mon ami. Vous allez de la chaise à la fenêtre. Vous venez de la porte et vous allez vers le banc. Vous mettez la bille de mon frère dans son sac. Vous mettez mon chapeau sur ma tête. Vous montrez votre soulier et votre montre. Vous regardez un dessin dans mon cahier. Vous mettez la serviette de Guillaume sur ma casquette.**

TEACHER.—All right! Now execute the orders that I give, describing them at the same time in French. **Montrez un chien sur le tableau!** (*Gives different orders.*)

274. STUDENT (executing them with some difficulty).—**Je montre un chien sur le tableau. Je mets ma bille sur le banc. Je regarde par la fenêtre. J'écris avec un crayon sur ma tablette. Je prends votre col et votre serviette. Je regarde le couteau qui est dans ma boîte. Je mets la clé sur le plancher entre la commode et la porte. J'écris avec la craie mon nom sur mon soulier. Je ferme votre bouteille et j'ouvre l'encrier de Charlot. Je vais vers la porte de ma chambre.** (In case there are several pupils in the class, it would be excellent practice for each to give the orders and execute them in turn.)

TEACHER.—**Encore très bien!** Now copy off the sentence that I write on the black-board: **Mettez votre cahier et votre encrier dans ma boîte, mais pas trop vite.** In that sentence name the Pronouns, the Nouns, the Prepositions, the Conjunctions, and the Adverbs, telling the use of each part of speech in the sentence.

275. STUDENT (with great hesitation).—**Votre** *is a Possessive Pronoun telling who owns the* **cahier** *and the* **encrier**; **ma** *is another Possessive Pronoun telling who owns the* **boîte.**

TEACHER.—Who *is* the owner of each article?

276. STUDENT.—*The person spoken to is the owner of the* **cahier** *and the* **encrier**, *and the speaker is the owner of the* **boîte.**

TEACHER.—Well said! The question, to be sure, is a simple one, but very few school-boys ever give it a correct answer. Go on with the other parts of speech.

277. STUDENT (still hesitating).—**Cahier** *and* **encrier**, *the names of the things to be put into the* box, *and* **boîte**, *the name of the latter, are Nouns, because they are the names of the things spoken of.* **Dans** *is the Preposition showing how the* copy-book *and the* inkstand *are to be with regard to the* box. **Et** *is a Conjunction saying that whatever is done to the* **cahier** *must be also done to the* **encrier**; **mais** *is another Conjunction that unites the last part of the sentence with the first part.* **Pas, trop,** *and* **vite,** *are three Adverbs qualifying the Verb* **mettez,** *saying that the action is not to be performed* too quickly.

TEACHER.—That answer is correct, but without my apposite questioning you could not have given it. Let me see how you can manage this sentence: **Mon frère parle le français et l'anglais très bien avec sa bouche, mais il écrit le français et l'anglais très mal avec sa main.** Translate.

278. STUDENT.—"*My brother speaks the French and English very well with his mouth, but he writes the French and the English very badly with his hand.*"

TEACHER.—Now give all the parts of speech readily, telling the use of each, without waiting for any prompting from me. (*Student is very slow, so that Teacher finally loses patience.*) I see I must give you easier work. Write a French sentence containing a Possessive Pronoun; one containing an Adverb; one containing a Preposition; one containing a Conjunction. (*Student gets through these sentences, but with some trouble.*) You surprise me. How is it that you are so slow at this kind of work, after being so bright and quick at work of another kind apparently as difficult?

279. STUDENT.—*I see I have to tell you all about it, Master, but really I had intended to tell you anyway. The reason why I am so quick at one kind of work is because memory is all that is required for it. For the other kind much more is necessary, namely, careful thinking. At getting words by heart I have generally not much trouble, but at quiet, solid thinking I am no good at all without plenty of time. Being obliged to take your questions "on the fly," as we say, I was too much flurried to answer well, and, besides, did not like to keep you waiting too long.*

TEACHER.—Well, you surprise me again! When I asked my last impatient question, I certainly did not expect to hear it answered so quickly and satisfactorily.

280. STUDENT.—*The truth is, Master, ever since I have been taking lessons from you I have been learning something besides French. I have been learning something about myself.*

TEACHER.—Good! an embryo philosopher. *Γνῶθι σεαυτόν!* How was that?

281. STUDENT.—*I shall tell you, Master, if you don't get tired listening.*

TEACHER.—I shall listen to what you say as long as it is part of the lesson. Remember, it is all to be written down.

282. STUDENT.—*I have no skill in telling a story, but I will try to cut it short. You remember, perhaps, my saying, Master, I had a cousin up the country who would like to study French, only he lived too far away from any town where he might find a French teacher?*

TEACHER.—Yes, I remember quite well what you said about him, but I forgot to make an inquiry regarding his progress. How is he doing?

283. STUDENT.—*He is doing very fairly. As the lessons you gave me were never long, I could easily write out a duplicate copy and send them regularly to my cousin as the best substitute I could get for a living teacher.*

You may be sure he was delighted, wrote out a fine copy of my hasty scribblings, and studied them with great interest. In summer, as he could not come to Philadelphia himself, his father prevailed on mine to let me spend the holidays with him among the mountains of Cameron County. But I am tiring you, Master.

TEACHER.—Not at all! Your story having some connection with our lessons, I must feel interested.

284. STUDENT.—*Well, we had a glorious time. We spent the days in rambling by the streams and through the woods, but we were never too tired or sleepy after supper to give an hour or two regularly to our French. Joe's enthusiasm (his name is Joseph Guinan) inflamed my own so much that by the end of the two months we had gone over every particle of the three* **Livraisons** *three times, and some parts even oftener, the Sentences and the Exercises especially. The explanations and instructions we never passed until we made sure that they were all well understood. The Extra Work we found rather tough, but we liked it and we made a point of honor of never giving up any difficulty until we had mastered it.*

TEACHER.—Was Joseph apt?

285. STUDENT.—*His tongue was rather thick and rough, and his ear not over sharp, but his memory was better than mine and his thinking capacity stronger. In untiring persistence he was much my superior. Wherever we went, street, forest, mountain or river, he was continually asking me* **que voyez-vous? que regardez-vous? que touchez vous? Où allez vous?** *etc., and I had not only to answer his questioning in French, but also to give some of my own. He often made me laugh by his ready humor in quoting quite appropriately some of our sentences. When a farmer's wife rode by to market he would say to me:* **Voyez-vous votre mère dans la voiture?** *One day when Sam, the butcher's big bull-dog, was walking quietly into the room, Joe jumped up suddenly and cried out,* "**Samme, qu'est-ce que vous faites? Allez vite! derrière le banc, monsieur!**" *and we all went nearly into fits when we saw* "**Samme**" *sneaking away to take his place behind the bench. They often told me in the house that before I came Joseph had regularly practised his French on Sam, the butcher's bull-dog.*

TEACHER (*smiling*).—Your holidays certainly did no harm to your French.

286. STUDENT.—*We gabbled so much French at meals and elsewhere, rattling off the sentences and the exercises, that we soon got the reputation of being French scholars among the innocent country folks. Even a New York young lady, visiting the family, pretended to admire us even after we had told her the whole truth. She had been learning the language for five years and must have known it well, for her graduation piece had been a French essay on the genius of* "**Vic-to-ru-go,**" *yet she seemed to be quite in earnest in expressing her surprise at hearing us chatter so flippantly after a course of hardly three months. At first, hearing us use our Verbs so correctly,* **prends,**

prenez ; écrit, écrivez ; je vais, vous allez ; elle est, vous êtes ; *etc.*, *she thought full surely that we must know something about Grammar. Of course we soon showed her the real state of the case by letting her see that we had learned only a few words and phrases. But even then, she said, our improvement was wonderful, and if it only continued for another year, that,—but, Master, you look a little sleepy! I'll say no more. Excuse my long-windedness.*

Teacher.—Oh, that's all right! I'm often rather long-winded myself, and a doctor should not object to a taste of his own medicine. However, come to the point at once by finishing what you have to say.

287. Student.—*Knowing now why I have succeeded in one kind of work, and why I have comparatively failed in another, I just wished to show you how I came to that knowledge. Very little real thinking was done in Cameron County; it was nearly all pure memory work. We hardly said a single thing that we had not already seen in the book. Your questioning of a little while ago has opened my eyes. I now see that learning without thinking does not do much good. The habit of a little thinking on my part will make further failure unlikely. Joe's example, too, and especially the young lady's acknowledgment have satisfied me as to my great good fortune in having you for my teacher. You have started me on the right course, Master; and if I don't succeed, I can understand that the fault will be altogether my own. But I see you are tired, so I conclude at once by thanking you for your patience, and by saying that to-morrow I shall be ready for examination in the Extra Work.*

Teacher (*next day*).—How do you wish to be examined in the Extra Work?

288. Student.—*You quote the poet's words, Master, and I will try to give the corresponding French.*

Teacher (*very slowly and plainly*).—"What is the real good?" I asked, in pensive mood.

Student.—"Qu'est-ce que c'est que le vrai bien?" je me demandais en humeur pensive.

Teacher.—"Order," said the law-court; "knowledge," said the school.

Student.—"L'ordre," répondit le juge; "le savoir," répondit le professeur.

Teacher.—"Truth," said the wise man; "pleasure," said the fool.

Student.—"La vérité," répondit le philosophe; "le plaisir," répondit le sot.

Teacher.—"Freedom," said the dreamer; "home," said the sage.

Student.—"La liberté," répondit le rêveur; "le logis," répondit le prudent.

Teacher.—"Fame," said the soldier; "equity," the seer.

Student.—"La gloire," répondit le soldat; "la justice," répondit le penseur.

TEACHER.—Spoke my heart full sadly, "the answer is not here."

STUDENT.—**"Ah!" dit mon cœur tristement, "la réponse n'est pas là."**

TEACHER.—"Then within my bosom softly this I heard:"

STUDENT.—**"Alors dans mon sein doucement ces paroles j'entendis:"**

TEACHER.—"Each heart holds the secret,—Kindness is the word."

STUDENT.—**"Chaque cœur en a le secret: la bonté est le vrai bien!"**

TEACHER.—Well done; except some mispronunciations, to be hereafter noticed, your answering is almost perfect. I fully appreciate the difficulty of getting by heart passages in a foreign language to which you are as yet almost a complete stranger.

289. STUDENT.—*Thank Cameron County and my friend Joe for it altogether, Master. His example would have made me face a difficulty twice as great. He had seen and heard Boyle O'Reilly once,—a few years ago,—and remembered him so well that the tears came into his eyes when he spoke of him—but I can say* **La Bannière Etoilée** *also, if you are willing to hear me.*

TEACHER.—I am willing enough, but I am afraid we shall have to defer it for a little while. It is now fully time to introduce Adjectives into our conversation. Do you know what an Adjective is?

290. STUDENT.—*I have only a hazy idea on the subject, Master, so that you will please proceed as if I had never heard of an Adjective.*

TEACHER.—Very well! To turn your hazy idea into a clear, sharp, and definite one, let us begin at the beginning. Suppose I give you an order: **Prenez le livre**, what would you do if there was only one book on the table?

291. STUDENT.—*I should take that book at once.*

TEACHER.—What would you do if several books were lying on the table?

292. STUDENT.—*Not knowing French enough for the proper reply, I should say in English: "Master, which one?"*

TEACHER.—What answer would you expect to that question?

293. STUDENT.—*I should expect to be told to take the big book, or the little book, the new book, or the old book, the red book, or the blue book, etc.*

TEACHER.—Why would you expect such an answer?

294. STUDENT.—*Not finding the word "book" clear enough, I should desire some additional information regarding the book you wanted, to guide me in properly obeying your order.*

TEACHER.—Yes; there being several articles having the same name, the Noun or common *name word* was not sufficiently distinctive; so you required another word to designate the particular object for which that *name word* was intended. You wanted some word that would serve as a *mark* whereby you could distinguish one particular book from all the others. The *name word* alone not being enough, you wanted a *distinguishing word* besides. Is not that what you wanted?

295. STUDENT.—*Exactly, Master. I wanted one of those "mark-words," big, little, new, old, etc., to decide me as to which book I was to take.*

TEACHER.—Well, the new class of words that you call "mark-words," is what the old Grammarians call Adjectives, meaning *added* or *additional* words, because, though having a good deal of meaning in themselves, their chief utility is that of paint or coloring-matter, which is of little real use until it is *added to* or *put on* something to be distinguished.

296. STUDENT.—*I think I now understand what kind of a word an Adjective is; but suppose you ask me a question or two on the subject.*

TEACHER.—Instead of asking you questions about the *blue book, little book, old book,* etc., which you evidently understand quite well, suppose I spoke of *this book* or *that book.* Would you call *this* or *that* Adjectives?

297. STUDENT (after a little thinking).—*Yes, Master. As these words help to distinguish one book from another, I should call them Adjectives.*

TEACHER.—In such sentences as *Give me a book* or *Give me the book,* would you call *a* and *the* Adjectives?

298. STUDENT (thinking).—*The words* a *and* the *do not say much about the book; still, I should call them Adjectives. They distinguish. When you say "Give me a book," you evidently don't refer to the same object as when you say "Give me the book."*

TEACHER.—Right! The name Article is almost a useless distinction, as *a* is only an abbreviation of *any* or *one,* and *the* is only an abbreviation of *this* or *that.* Your notion of the nature of Adjectives in general is so correct that we can now pass to the consideration of French Adjectives in particular. In the first place, their use differs from that of English Adjectives in two important particulars: *Position* and *Gender.*

299. STUDENT.—*How do they differ in Position?*

TEACHER.—In your example of various kinds of books, where did you place the Adjectives, *big, new, old,* etc.? I mean *before* or *after* the Noun?

300. STUDENT.—*Before the Noun, of course,—I mean always before the Noun, Master.*

TEACHER.—Before the Noun is certainly the usual place of the English Adjective.

301. STUDENT.—*Is the French Adjective usually set after the Noun?*

TEACHER.—Yes; the usual position of a French Adjective is after its Noun, as, *the white handkerchief,* **le mouchoir blanc**; *the new coat,* **l'habit neuf**; *the green book,* **le livre vert.**

302. STUDENT.—*Is this a strict rule?*

TEACHER.—It is a pretty strict rule, and, as it best suits the genius of the French language, it should never be forgotten. Still, several Adjectives that are of very common use are generally placed before their Nouns. The use of these we shall learn first. The most of them are in the following lines:

Bon, mauvais, grand, petit,
Jeune et vieux, brave, joli,
Ancien, haut, saint, premier,
Moindre, vaste, digne, dernier,
Méchant, meilleur, triste et gros,
Cher et vrai, vilain et beau,
Before their Nouns for the most part go.

After POSITION the next difficulty with Adjectives is—GENDER.

303. STUDENT.—*Gender? Oh, yes, we have made some acquaintance with that already in* mon *and* ma, le *and* la, un *and* une, *etc.*

TEACHER.—Exactly! I am glad you have remembered the peculiarity, for without further preface we can advance at once to the great rule: NEARLY ALL FRENCH ADJECTIVES HAVE TWO GENDERS, AND EVERY ADJECTIVE MUST AGREE IN GENDER WITH THE NOUN WHICH IT QUALIFIES. Repeat that rule. (STUDENT *does so.*) By throwing the above list of twenty-four Adjectives into a Table, we shall show how the Feminine form is generally obtained. Copy off carefully into your *Cahier* what I now write on the board.

ADJECTIVES THAT USUALLY PRECEDE THEIR NOUNS.

Masculine.	Feminine.	English.
Ancien (an-syin)	ancienne (-s'yèn')	old, former
Beau (bo)	belle (bèl)	fine, beautiful
Bon (bon)	bonne (bo'n')	good, simple
Brave (brav)	brave (brav')	honest, brave
Cher (chèr')	chère (chèr)	dear
Dernier (dèr-n'yé)	dernière (-n'yèr)	last
Digne (di-n'y')	digne (di'n'y')	worthy
Grand (gran)	grande (gran'd')	great, tall
Gros (gro)	grosse (gro's')	stout, big
Haut (o)	haute (ote)	high
Jeune (je'n')	jeune (je'n')	young
Joli (jo-li)	jolie (jo-li)	pretty
Mauvais (mo-vè)	mauvaise (-vèz')	bad
Méchant (mé-chan)	méchante (-chan't')	wicked
Meilleur (mè-ye'r')	meilleure (mè-y'e'r')	better
Moindre (moin-dr')	moindre (moin-dr')	less
Petit (p'ti)	petite (p'ti't')	little, small
Premier (pr'm'yé)	première (-m'yèr')	first
Saint (sin)	sainte (sin't')	holy
Triste (trist')	triste (trist')	sad
Vaste (vàst')	vaste (vàst')	vast
Vieux (v'ye)	vieille (v'yè'y')	old
Vilain (vi-lin)	vilaine (vi-lèn)	ugly
Vrai (vrè)	vraie (vrè)	true

TEACHER.—Read the above table, line by line (not column by column), until satisfied that you can pronounce every word fairly well. (STUDENT *does so.*) What do you see in it?

304. STUDENT.—*Twenty-four French Adjectives in their masculine and feminine forms, with their English.*

TEACHER.—How many have the masculine and feminine forms alike? (*Six.* STUDENT *names them*). What seems to be the favorite last letter of the masculine form?

305. STUDENT (counting).—*The only favorite last letter seems to be* **e** *mute, and when this occurs the two forms are alike.*

TEACHER.—What seems to be the favorite last letter of the feminine form?

306. STUDENT (counting.)—*The twenty-four feminine Adjectives all end in* **e** *mute.*

TEACHER.—That will help you to remember the general rule for forming the feminine Adjective. It is: The Adjective masculine becomes feminine, generally, by the addition of an **e** mute; as **grand, grande; joli, jolie; mauvais, mauvaise.** Of course, if the masculine already ends in **e** mute, no change of termination is necessary. Repeat the rule.

307. STUDENT.—*French Adjectives, in general, form their feminine by adding* **e** *mute to the masculine, unless it already ends in* **e** *mute.*

TEACHER.—Can you find any exceptions to this rule in the above list?

308. STUDENT (examining).—*Yes; in several. In* **ancien** *and* **bon** *the* **n** *is doubled; in* **gros** *the* **s** *is doubled; and* **beau, belle, vieux, vieille,** *are quite irregular.*

TEACHER.—Those doublings are made in order to keep as close as possible to the masculine sound. **Anciène** and **bone** would be too long. **Grose** would have the sound of groze,—that is, the sound of **z** instead of **s. Belle** and **vieille**, for the same reason, are formed from **bel** and **vieil,** which are second forms of **beau** and **vieux.**

309. STUDENT.—*Second forms for the masculine, Master! Have those second forms different meanings?*

TEACHER.—No, the meaning of each form is precisely the same. The second form always ends in l, and is used only before a Noun beginning with a Vowel sound; as **un bel homme,** *a fine man*, instead of **un beau homme**, where the *hiatus* (201) would be disagreeable.

310. STUDENT.—*I hope there are not many such double-faced Adjectives!*

TEACHER.—There are only five in all, namely: **bel, nouvel, fol, mol,** and **vieil,** for **beau, nouveau, fou, mou,** and **vieux**; as **un beau livre,** *a fine book;* **un bel arbre,** *a fine tree.* Other examples will appear in their proper place.

311. STUDENT.—*Before going further, will you allow me to ask another question, Master? It may be a foolish one, but I should like to have it answered.*

TEACHER.—We show our desire to learn by asking questions; we show our capacity to learn by remembering the answers. What is your question?

312. STUDENT.—*In your table,* cher *and* chère *seem to have the same pronunciation. Why, then, is one word accented and the other not?*

TEACHER.—A fair question deserves a clear answer, though when it is asked too soon, a clear answer in a few words is not always easy to give. A fuller one, however, cannot appear before its proper place. A well-known rule in French pronunciation is: When er ends a syllable, if r is sounded, e is always open; as fer = fèr, mer = mèr. Therefore, no Frenchman ever needs an accent on cher to know how it is to be pronounced. I know you wish to ask why, then, is there an accent on chère? You will see in a moment. How many syllables has the English word *vile?*

313. STUDENT.—*Only one, Master.*

TEACHER.—That is certainly what English-speaking people say, but the French have a different opinion on such a word. They consider it to consist of two syllables.

314. STUDENT.—*How can that be, Master? Is not the French word* vile *sounded exactly like the English word veal? If so, how can it have two syllables?*

TEACHER.—If a syllable is a letter or letters pronounced by a single impulse of the voice, the English word *veal* has certainly only one syllable. But the French *consider any one of the vowels or any one of the diphthongs to always form one syllable whether such vowel or diphthong is united with a consonant or not.* If *veal*, therefore, were a French word having *two* vowels and *ea* not being a French diphthong, it would be considered to have *two* syllables, and should, therefore, be written véal, and so pronounced. For the same reason, vile, having two vowels, must also have two syllables, so that a French boy would spell it vi-le, though pronouncing it vil.

315. STUDENT.—*Why wouldn't he spell it* vile? *In the pronunciation he might consider the* e *silent.*

TEACHER.—The French hardly ever consider e to be absolutely silent (unless, of course, when cut off by an apostrophe). As e muet, it always retains a certain force that can be learned only by great practice. But they want everything regarding their language to be as clear as possible. Nothing can be clear unless it is regular, and when a thing is regular, there *must* always be a rule. The rule on this subject is exceedingly clear: *When a consonant comes between two vowels, it always goes with the second;* as ra-ce (ras), ai-le (èl). These useful rules, however, require more explanation, and will receive it in time. Do you understand them so far?

316. STUDENT.—*The last rule is clearness itself, but the rule about syllables requires reflection.* (Repeating to himself) "*Each one of the vowels or each one of the diphthongs, whether united with a consonant or not, always forms one syllable.*" *I think I understand it, Master. Suppose you test me.*

TEACHER.—How many syllables in patrie?

317. STUDENT (reflecting).—*Only two, I think, Master,* ie *being probably a diphthong.*

TEACHER.—That answer may do for the present. How many in beau?

318. STUDENT.—Beau *has three vowels, but, as all three form only one diphthong, it has only one syllable.* Eau *has the sound of the diphthong* au.

TEACHER.—How many syllables in quatrième?

319. STUDENT.—*Four,* qua-tri-è-me.

TEACHER.—Why not five? It has five vowels.

320. STUDENT.—*Yes, but* u *can hardly be called a vowel here,* qu *having the same sound as* k.

TEACHER.—Right. You seem to catch the idea pretty well. Can you now explain why chère has an accent and cher has none?

321. STUDENT (reflecting).—*I think I can, Master. According to a rule that every Frenchman knows: when* er *ends a syllable, if* r *is sounded,* e *is always open.* Cher, *therefore, having but one syllable and the* r *being sounded, must be pronounced the same as if it had the grave accent. But in* chère, *the first* e, *not being in the same syllable as* r, *does not come under the rule, and therefore requires the grave accent to show the pronunciation.*

TEACHER.—Quite right. If your memory were as tenacious as your apprehension is quick, you could become a famous linguist. It is now time, however, to return to our Adjectives.

322.—Copy the following nine questions and answers from the blackboard:

1.—What example shows the use of ancien?

Ancien describes a Noun masculine, and ancienne a Noun feminine; as l'Ancien Testament, *the Old Testament;* l'ancienne loi, *the ancient law.*

2.—Of beau?

Beau has three forms: beau, bel and belle. Beau is used before a Noun masculine beginning with a consonant; as un beau cheval, *a fine horse.* Bel goes before a Noun masculine beginning with a vowel sound; as un bel arbre, *a fine tree;* un bel homme, *a fine man.* Belle is used with a Noun feminine; as une belle fleur, *a fine flower.*

3.—Of bon and brave?

Bon qualifies a Noun masculine, and bonne a Noun feminine; as un bon livre, *a good book;* une bonne plume, *a good pen.* Brave, ending in e mute, qualifies Nouns of either gender; as un brave homme, *a gallant man;* une brave femme, *a kind woman.*

4.—Of cher, dernier, digne and grand?

Cher qualifies Nouns masculine, and chère Nouns feminine; as mon cher père, *my dear father;* ma chère mère, *my dear mother.* Dernier also qualifies Nouns masculine, and dernière Nouns feminine; as le dernier mot, *the last word;* la dernière heure, *the last hour.* Digne, ending in e mute, qualifies Nouns of either gender; as mon digne maître, *my worthy master;* ma digne maîtresse, *my worthy mistress.* Grand qualifies a Noun masculine, and grande a Noun feminine; as un grand couteau, *a big knife;* une grande chambre, *a large room.*

5.—Of gros, haut, jeune and joli?

Gros qualifies a Noun masculine and grosse a Noun feminine; as un gros soulier, *a thick shoe;* une grosse plume, *a coarse pen.* Haut qualifies Nouns masculine and haute Nouns feminine; as le haut rang, *the high rank;* la haute marée, *the high tide.* Jeune, ending in e mute, qualifies Nouns of either gender; as le jeune garçon, *the young boy;* la jeune fille, *the young girl.* Joli qualifies Nouns masculine only and jolie Nouns feminine; as le joli tableau, *the pretty picture;* la jolie maison, *the pretty house.*

6—Of mauvais, méchant, meilleur and moindre?

Mauvais qualifies Nouns masculine and mauvaise Nouns feminine; as un mauvais charpentier, *a bad carpenter;* une mauvaise montre, *a bad watch.* Méchant qualifies Nouns masculine and méchante Nouns feminine; as un méchant chien, *a wicked dog;* une méchante fille, *an ill natured girl.* Meilleur qualifies Nouns masculine; as un meilleur ami, *a better friend;* and meilleure qualifies a Noun feminine; as une meilleure place, *a better place.* Moindre, ending in e mute, is not changed by either gender; as un moindre nombre, *a smaller number;* à moindre distance, *at less distance.*

7.—Of petit, premier and saint?

Petit qualifies a Noun masculine and petite a Noun feminine; as un petit dessin, *a small drawing;* une petite rue, *a little street.* Premier and saint qualify Nouns masculine; as le premier signe, *the first sign;* le saint lieu, *the holy place.* Première and sainte qualify Nouns feminine; as la première heure, *the first hour;* la sainte vierge, *the holy virgin.*

8.—Of triste and vaste?

These Adjectives, ending in e mute, are unchanged with either gender; as un triste mari, *a sorry husband;* la triste nouvelle, *the sad news;* le vaste espace, *the vast space;* la vaste chambre, *the very large room.*

9.—Of vieux, vilain and vrai?

Vieux, as already mentioned, has three forms; vieux, vieil and vieille. Vieux is used generally with a Noun masculine beginning with a consonant; as un vieux soulier, *an old shoe;* vieil goes generally before a Noun masculine beginning with a vowel sound; as son vieil oncle, *his old uncle;*

vieille always goes with a Noun feminine; as une vieille pendule, *an old clock.* Vilain and vrai go with Nouns masculine; as un vilain tour, *an ugly trick;* un vrai ami, *a true friend.* Vilaine and vraie qualify Nouns feminine; as une vilaine fleur, *an ugly flower;* une vraie bataille, *a real battle.*

TEACHER.—When this set of questions and answers is copied off, let me examine it. (*Finding the transcription fair, lets student read it aloud often enough to show that it is all well understood.*) Now study the lesson at home with a good deal of care, these Adjectives differing in use from most of the others in being placed before their Nouns; they are therefore difficult to remember unless very faithfully studied.

STUDENT (next day).—*List studied, Master, and pretty well known.*

TEACHER (*finding the answers satisfactory*).—We are now so well prepared for Vocabulary 4 that we should not find great difficulty in combining its words into a fair variety of sentences.

VOCABULARY NO. 4.

NOUNS MASCULINE.

Air (èr) air
An (an) year
Août (ou) August
Avril (a-vri'y') April
Boeuf (be'f) ox
Bois (boi) wood
Cadran dial
Charpentier (-pan-t'yé) carpenter
Cheval (ch'val) horse
Chiffre (chi-fr) number
Coin (co'in) corner
Citron citron
Compagnon (con-pa-gnon) companion
Côté side
Cousin (kou-zin) cousin
Cri cry
Décembre (-san-br) December
Dimanche (di-manch) Sunday
Drap (dra) cloth
Février (fé-vri-é) February
Fiel (f'yèl) gall
Grand-père (gran-pèr) grandfather
Janvier (jan-v'yé) January
Jeudi (je'u-di) Thursday
Juin (ju'in) June
Juillet (ju-yè) July
Lundi Monday
Magasin (ma-ga-zin) store
Mai (mè) May
Mardi Tuesday
Mars (marss) March
Matin (ma-tin) morning
Mercredi (mèr-kr'di) Wednesday
Miel (m-yèl) honey
Mois (mo'a) month
Mouchoir (mou-choir) handkerchief
Novembre November
Octobre October
Perchoir (pèr-choir) perch
Perroquet (pè-ro-kè) parrot
Petit-fils (p'ti-fiss) grandson
Plaisir (plèzir) pleasure
Ponet (po-nè) poney
Prix (pri) price
Quelque chose (kèlk-choz) something
Samedi (sa-m'di) Saturday
Sel (sèl) salt
Septembre (sèp) September
Signe (si'n'y') sign
Testament (tès-ta-men) testament
Tic-tac ticking
Tour turn
Vendredi (ven-dr'di) Friday
Vinaigre (vi-nè'gr) vinegar

NOUNS FEMININE.

Année (a-né) year
Bible bible
Bonté goodness, kindness
Chaine (chè'n') chain
Cheminée (ch'mi-né) chimney
Chose (choz) thing
Condition (-di-sion) condition
Couleur (kou-le'r) color
Cousine (kou-zi'n) cousin
Douleur (dou-le'r) grief
École (é-kol) school
Écriture writing
Épaule (é-pol) shoulder
Face (fass) face
France (fran'ss) France
Heure (e'r) hour
Jambe (jan'b) leg
Langue (lan'g') tongue
Mercerie (mèr-sri) drygoods
Nuit (nui) night
Partie part
Pendule (pan-dul) clock
Place (plass) place
Planche (plan'ch) board
Pointe (po'int') point
Souris (sou-ri) mouse
Taille (ta-y') shape, stature
Voix (voi) voice

PRONOUNS.

Ceci (se-si) this
Cela (sla) that
Quelqu'un,-e (kèl-kun,-ku'n) some one
Quoi (kwa) what

ADJECTIVES.*

Âcre (à-kr) sharp
Aigre (è-gr) sour
Allemand, -e (al-man, -mand') German
Amer, amère (a-mèr) bitter
Arrêté, -e stopped
Attaché, -e tied
Attrapé, -e caught
Autre (o-tr) other
Blanc, blanche (blan, blanch) white
Bleu, -e (ble') blue
Brun, -e (-un-une) brown
Cinq (sink) five
Cinquième (sin-kièm) fifth
Court, -e (cour, court) short
Deux (de) two
Deuxième (de-zièm) second
Dix (diss) ten
Dixième (di-zièm) tenth
Dix-huit (diz-uit) eighteen
Dix-huitième (-ui-tièm) eighteenth
Dix-neuf (diz-ne'f) nineteen
Dix-neuvième (diz-ne'v'yèm) nineteenth
Dix-sept (di-sèt) seventeen
Dix-septième seventeenth
Doux, douce (dou, dous) sweet
Douze (douz) twelve
Douzième twelfth
Droit, -e (droi-droit) right
Émoussé, -e (é-mou-sé) blunt
Étroit, -e (é-troi,-troit) narrow
Faible (fèbl) weak, feeble
Fini, -e finished
Fort, -e (for, fort) strong
Français, -e (-sè-sèz) French
Gauche (goch) left
Gris, -e (gri, griz) gray
Huit (uit) (weet) eight
Huitième (uit-yèm) eighth
Jaune (jo-n') yellow
Joyeux, -euse (joi-ye, -e'z) joyful
Large (larj) wide
Long, longue (lon, longg) long
Neuf (ne'f) nine
Neuvième (ne-v'yème) ninth
Onze eleven
Onzième eleventh

* For Adjectives that generally precede their Nouns, see page 81.

ADJECTIVES.—Continued.

Passable (pa-sa-bl) passable
Premier, -ère (pr'm'yé, -èr) first
Quatorze (ka-torz) fourteen
Quatorzième fourteenth
Quatre (ka-tr) four
Quatrième (ka-tri-èm) fourth
Quel, quelle (kèl) what? which?
Quelque (kèlk) some
Quinze (kinz) fifteen
Quinzième fifteenth
Répondu answered
Rouge (rouj) red
Seize (sèz) sixteen
Seizième sixteenth
Sept (sèt) seven
Septième (sèt-yèm) seventh
Six (siss) six
Sixième (siz-ièm) sixth
Sombre (son-br) dark, gloomy
Treize (trèz) thirteen
Treizième thirteenth
Trois (troi) three
Un, une one
Vert, -e (vèr, vèrt) green
Vilain, -e (vi-lin, -lène) ugly
Vingt (vin) twenty
Vingtième (-tyèm) twentieth

VERBS.

J'appelle, vous appelez, il appelle (ja-pèl, vou-zap'lé) I call, you call, etc.

J'arrive, vous arrivez, il arrive (ja-riv, vou-za-ri-vé) I arrive, happen, etc.

Je connais, vous connaissez, il connait (je-co-nè, vou-co-nè-sé) I know, etc. (by sight or name, externally).

Je dis, vous dites, il dit (je-di, vou-dit, il-di) I say, etc.

J'écoute, vous écoutez, il écoute (jé-cout, vou-zé-cou-té) I listen, etc.

J'entre, vous entrez, il entre (jan-tr', vou-zan-tré) I enter, etc.

Je frappe, vous frappez, il frappe (je-frap, vou-frap-pé) I knock, etc.

Je porte, vous portez, il porte I carry, etc.

Je raccommode, vous raccommodez, il raccommode I mend, repair, etc.

Je sais, vous savez, il sait (je-sè, vou-sa-vé, il-sè) I know, etc., (by the mind, internally).

Je taille, vous taillez, il taille (je-ta'y', vou-ta-yé) I cut, sharpen, etc.

Je tourne, vous tournez, il tourne (j'tourn, vou-tour-né) I turn, etc.

Je visite, vous visitez, il visite I visit, etc.

ADVERBS.

Alors (a-lor) then
Assez (a-sé) enough
Beaucoup (bo-kou) much
Comme (co'm) as
Comment (co-man) how
D'abord (da-bor) at first
Ensuite (an-suit') (-sweet) then
Lentement (lant-man) slowly
Loin (lo'in) far
Peu (pe) little
Plus (plu) more
Poliment (po-li-man) politely
Probablement probably
Souvent (sou-van) often
Tôt (to) early, soon
Toujours (tou-jour) always
Tout (tou) quite
Volontiers (vo-lont-yé) willingly
Vraiment truly

PREPOSITIONS.

Après (a-prè) after	Pendant (pan-dan) during
En (an) in	Près de (prè-de) near

PHRASES.

À droite on, or to the right	Autour de around
À gauche on or to the left	Ne—que only, but
Au contraire on the contrary	Tout à fait quite
Aussi-que As—as	Tout de suite (toud-suit) at once

(The above long Vocabulary, divided into parts suitable to the pupil's capacity, he will read out several times in class and then study carefully enough to be able to give the English of every French word or phrase the moment he hears it. This will be sufficient introduction to the Sentences, which, by showing him the words in their actual use, will make the task of understanding them and learning them not only more interesting, but really much easier.)

TEACHER.—I must warn you, mon ami, that some indispensable words appearing in the Adjective list, though not real Adjectives, resemble them so much that the rough classification will answer tolerably well until the time comes for the exact one.

SENTENCES.

As for the SENTENCES, instead of undertaking the onerous duty of constructing them for yourself out of the Vocabularies already learned, you will find it more pleasant to continue availing yourself of the ready-made ones supposed to have been formed by our friends, the eight children under the care of MISS LUCY, their governess. That young lady, having been educated in Paris, is well qualified to prepare her pupils for the little examination in French which they undergo every month, when their friends, Monsieur and Madame Guilbert, make a regular visit, at the parents' request, to test their improvement. The visitors always advise MISS LUCY beforehand as to the new matter to be introduced into the questions, and, of course, they are very careful to ask nothing that is not likely to be readily answered. The children find most of the questions quite new, but they have been so well drilled by MISS LUCY that they seldom or never give a weak or silly answer. These questions and answers I now write on the board for you to copy off and carefully study.

325. Qui est-ce qui frappe? C'est Charlot, Monsieur.	Who is knocking? It is Charley, sir.

Ouvrez la porte et entrez !

Open the door and come in !

Bonjour, Monsieur !

Good morning, sir !

Oh bonjour, Charlot ! Vous venez un peu tôt ce matin, n'est-ce pas ? Cela n'arrive pas souvent, Monsieur.

Oh good morning, Charley ! You come a little early this morning, don't you ? That does not happen often, sir.

Allez-vous tout bien, Charlot ? Je vais très bien, merci, Monsieur.

Are you quite well, Charley ? I am very well, thank you, sir.

Prenez votre place, Charlot. Je prends ma place, Monsieur.

Take your place, Charley. I take my place, sir.

Où êtes-vous, Charlot ? Je suis dans une petite chambre, sur une chaise pas loin de la porte.

Where are you, Charley ? I am in a little room, on a chair not far from the door.

Quel est le nom de cette chambre ? Le nom de cette chambre est la classe.

What is the name of this room ? The name of this chamber is the class-room.

Que voyez-vous près de la fenêtre ? Je vois un vieux tableau près de la fenêtre.

What do you see near the window ? I see an old picture near the window.

Ce vieux tableau est-il vilain ? Au contraire, Monsieur, ce vieux tableau est très beau.

Is that old picture ugly ? On the contrary, that old picture is very beautiful.

Comment entrez-vous dans la classe ? J'entre la classe par la porte.

How do you get into the class-room ? I enter the class-room by the door.

Pas par la fenêtre ? Non, Monsieur, pas par la fenêtre. Ce n'est que l'air qui entre par la fenêtre.

Not by the window ? No, sir, not by the window. It is only the air that enters by the window.

Entendez-vous quelque bruit ? Oui, Monsieur, j'entends le tic-tac de la pendule.

Do you hear any noise ? Yes, sir, I hear the ticking of the clock.

Où est la pendule ? Elle est sur la cheminèe.

Where is the clock ? It is on the chimney-piece.

Que fait-elle sur la cheminée ? Elle dit l'heure qu' il est.

What is it doing on the chimney-piece ? It tells the time (the hour that it is).

A-t-elle une langue ? Elle n'a pas une langue, mais elle a un cadran, une grande aiguille et une petite aiguille.

Has it a tongue ? It has not a tongue, but it has a dial, a big hand (needle) and a little hand.

Le cadran va-t-il ? Non, le cadran ne va pas mais la grande aiguille va et la petite aiguille va aussi.

Does the dial move (go) ? No, the dial does not move, but the big hand moves and the little hand also moves.

Est-ce que la petite aiguille va aussi vite que la grande ? Non, au contraire, elle va beaucoup plus lentement.

Does the little hand move as fast as the big one ? No, on the contrary, it moves much more slowly.

La petite aiguille où est-elle maintenant ? Elle est sur le chiffre neuf. Et la grande ? Elle est sur le chiffre douze. Quelle heure est-il alors ? Il est l'heure de l'école.

Where is the little hand now ? It is on the figure nine. And the big one ? It is on the figure twelve. What time is it then ? It is school time.

Vous avez répondu très bien. Merci, Monsieur.

You have answered very well. Thank you, sir.

326. Venez à cette grande fenêtre, Guillaume. Je suis à la grande fenêtre, Madame.

Come to this large window, William. I am at the large window, Madam.

Regardez dans la rue à droite. Je regarde dans la rue à droite.

Look into the street on the right. I am looking into the street on the right.

La rue est-elle large ou étroite ? Elle est assez large.

Is the street wide or narrow ? It is pretty wide.

Que voyez-vous dans la rue ? Je vois un beau cheval qui porte un gros monsieur.

What do you see in the street ? I see a fine horse that carries a stout gentleman.

Que fait le gros monsieur ? Il tourne sa face vers un cri qu'il entend.

What is the stout gentleman doing ? He is turning his face towards a cry that he hears.

Qui est-ce qui fait le cri ? C'est un petit perroquet qui fait le cri.

Who is making the cry ? It is a little parrot that is making the cry.

Où est le petit perroquet ? Le petit perroquet est sur un perchoir, attaché par une petite chaine autour de sa jambe.

Where is the little parrot ? The little parrot is on a perch, tied by a little chain around his leg.

De quelle couleur est le petit perroquet ? Il est vert et--écoutez, Madame—il parle ! il parle français ! Que dit-il ? Il dit, " Bonjour, Monsieur ! Bonjour, Madame ! Donnez quelqe chose à Jacquot ! "

Of what color is the little parrot ? He is green, and—listen, Madam—he is speaking ! he is speaking French ! What does he say ? He says, " Good morning, sir ! Good morning, Madam ! Give something to Jacko ! "

Très bien, Guillaume, allez à votre place et prenez votre dessin. Merci, Madame.

Very well, William, go to your place and take your drawing. Thank you, Madam.

327. Venez ici, Hélène. Je viens, Mlle. Lucie

Avez-vous fini votre dessin? Pas encore, la pointe de ce crayon est trop émoussée.

Avez-vous fini votre leçon française? Oui, j'ai fini ma leçon française, mais je n'ai pas fini ma leçon allemande.

Avez-vous une bonne plume? J'ai une bonne plume mais je n'ai pas un bon crayon.

Que voyez-vous sur la petite table? Je vois un grand livre sur la petite table.

Le grand livre qu' est-ce qu' il est? Il est l'Ancien Testament.

Très bien, Hélène; allez à votre place et taillez votre crayon émoussè. Merci, Mlle. Lucie.

328. Qu' est-ce que vous faites, Laurent? J'écris une petite lettre française, Monsieur.

A qui ècrivez-vous votre petite lettre française? J'écris ma petite lettre française à mon cher père qui est maintenant en France où il visite son vieil oncle.

Est-ce votre première lettre française? Oui, Monsieur; c'est ma première lettre française, mais c'est ma dernière feuille de papier.

Votre lettre est longue, mais est-ce qu'elle est bonne aussi? Voilà ma lettre, Monsieur. Voyez si elle est bonne où mauvaise.

Elle est tout-a-fait passable. Le français est bon et l'écriture n'est pas mauvaise. Merci bien, Monsieur!

Vraiment c'est la lettre d'un

Come here, Ellen. I am coming, Miss Lucy.

Have you finished your drawing? Not yet: the point of this pencil is too blunt.

Have you finished your French lesson? Yes, I have finished my French lesson, but I have not finished my German lesson.

Have you a good pen? I have a good pen, but I have not a good pencil.

What do you see on the little table? I see a large book on the little table.

What is the large book? It is the Old Testament.

Very well, Ellen; go to your place and sharpen your blunt pencil. Thank you, Miss Lucy.

What are you doing, Lawrence? I am writing a little French letter, sir.

To whom are you writing your little French letter? I am writing my little French letter to my dear father who is now in France where he is visiting his old uncle.

Is this your first French letter? Yes, sir; it is my first French letter, but it is my last sheet of paper.

Your letter is long, but is it good also? Here is my letter, sir. See if it is good or bad.

It is quite passable. The French is good and the writing is not bad. Thank you, sir.

Really it is the letter of a worthy

digne fils à un digne père. Oh Monsieur, vous êtes trop bon !

son to a worthy father. Oh sir, you are too kind !

329. Paul, mon ami, c'est votre tour. Venez à la petite fenêtre. Je suis à la petite fenêtre, Madame.

Friend Paul, it is your turn. Come to the little window. I am at the little window, Madam.

Regardez à gauche et parlez un peu de ce que vous voyez dans la rue. Je vois l'ami de mon grand-père et un petit garçon sur un joli ponet à son coté.

Look to the left and talk a little of what you see in the street. I see my grandfather's friend and a little boy on a pretty pony at his side.

De quelle couleur est le joli ponet ? Il est gris comme une souris.

Of what color is the pretty pony ? He is gray as a mouse.

L'ami de votre grand-père est-il de haute taille ? Non, Madame, il est plutôt petit ; mais voilà un homme de trés haute taille.

Is your grandfather's friend of high stature ? No, Madam, he is rather short ; but there is a man of very high stature.

Connaissez-vous cet homme de très haute taille ? Oui, Madame, c'est mon cousin. Il a une haute place dans un vaste magasin de mercerie.

Do you know that man of very high stature ? Yes, Madam ; that is my cousin. He holds a high position in a large dry-goods store.

Votre cousin est-il seul ? Non, Madame, il parle avec un air joyeux à son compagnon, et comme il a une haute voix je sais qu'il parle allemand.

Is your cousin alone ? No, Madam, he is talking with a pleasant air to his companion, and, as he has a loud voice, I know he is speaking German.

Que dit-il en allemand ? Il dit que le drap vert est de moindre prix que le drap rouge.

What is he saying in German ? He says green cloth is of a lower price than red cloth.

Très bien, Paul. Ecrivez maintenant votre exercice allemand. Merci, Madame.

Very well, Paul. Now write your German exercise. Thank you, Madam.

330. Venez ici, Marie, et parlez français avec votre amie. Avec grand plaisir, Mlle. Lucie.

Come here, Mary, and speak a little French with your friend. With great pleasure, Miss Lucy.

Cette pomme est-elle brune où jaune ? Cette pomme est jaune.

Is this apple brown or yellow ? That apple is yellow.

Votre robe est-elle rouge ? Non, Mlle. Lucie, ma robe est blanche.

Is your dress red ? No, Miss Lucy, my dress is white.

De quelle couleur est une souris ? Une souris est grise.

Of what color is a mouse ? A mouse is gray.

Une souris est-elle aussi grande qu'un bœuf? Oh non, Mlle. Lucie. Une souris est três petite, mais un bœuf est très grand.

Is a mouse as big as an ox? Oh no, Miss Lucy! A mouse is very small, but an ox is very large.

Quelle est la place de chaque mois de l'année? Janvier est le premier, février le deuxième, mars le troisième, avril le quatrième, mai le cinquième, juin le sixième, juillet le septième, août le huitième, septembre le neuvième, octobre le dixième, novembre le onzième, et décembre est le douzième mois de l'année.

What is the order of each month of the year? January is the first, February the second, March the third, April the fourth, May the fifth, June the sixth, July the seventh, August the eighth, September the ninth, October the tenth, November the eleventh and December is the twelfth month of the year.

Quelle est la place de chaque jour de la semaine? Dimanche est le premier, lundi le deuxième, mardi le troisième, mercredi le quatrième, jeudi le cinquième, vendredi le sixième, et samedi est le septième jour de la semaine.

What is the order of each day of the week? Sunday is the first, Monday the second, Tuesday the third, Wednesday the fourth, Thursday the fifth, Friday the sixth, and Saturday is the seventh day of the week.

Qu'est-ce qui est amer? Ce fiel est amer, mais ce miel n'est pas amer.

What is bitter? This gall is bitter, but this honey is not bitter.

La face de ce pauvre homme est-elle joyeuse? Au contraire, sa face est aussi sombre que la nuit.

Is the face of that poor man joyful? On the contrary, his face is as gloomy as the night.

De quoi est une face sombre le signe? C'est un vrai signe de douleur.

Of what is a gloomy face the sign? It is the true sign of grief.

331. Connaissez-vous ceci, Paul? Oui, Monsieur, je connais cela; c'est mon livre allemand.

Do you know this, Paul? Yes, sir, I know that; that is my German book.

Avec quoi taillez-vous votre crayon, Laurent? Je taille mon crayon avec mon couteau, Madame.

With what do you sharpen your pencil, Lawrence? I sharpen my pencil with my knife, Madam.

Que dites-vous de votre pomme, Marie? Je dis qu'elle n'est pas aussi douce que miel.

What do you say of your apple, Mary? I say that it is not as sweet as honey.

Que dites-vous de votre pomme,

What do you say of your apple,

Marie, et de votre miel ? Je dis que ma pomme est douce et que mon miel est doux.

Mary, and of your honey ? I say that my apple is sweet and that my honey is sweet.

Ce citron jaune est-il aigre ? Ce citron jaune est aigre mais cette pomme jaune est douce.

Is this yellow citron acid ? This yellow citron is acid, but this yellow apple is sweet.

La nuit quand vient-elle ? Elle vient après le jour.

When does the night come ? The night comes after the day.

Comment appelez-vous le petit frère de votre père ? J'appelle le petit frère de mon père mon petit oncle.

How do you call your father's little brother ? I call my father's little brother my little uncle.

Connaissez-vous ce jeune homme qui porte une longue planche sur son épaule ? Oui, il est le charpentier de mon grand-père.

Do you know that young man who is carrying a long board on his shoulder ? Yes, he is my grandfather's carpenter.

Est-il un bon charpentier ? Oui, il est un meilleur charpentier que le charpentier de mon cousin.

Is he a good carpenter ? Yes, he is a better carpenter than my cousin's carpenter.

332. Charlot, allez d'abord à la cour et ensuite allez à la rue. Où allez-vous ? D'abord, Monsieur, je vais à la cour et ensuite je vais à la rue.

Charley, go first to the yard and then go to the street. Where are you going ? At first, sir, I go to the yard and then I go to the street.

Savez-vous votre leçon française ? Pas encore, mais je sais ma leçon allemande.

Do you know your French lesson ? Not yet, but I know my German lesson.

Ce que vous dites de votre pauvre frère est-il vrai ? Ce que je dis de mon pauvre frère n'est que trop vrai.

Is what you say of your poor brother true ? What I say of my poor brother is only too true.

Vous avez un crayon vert, Charlot, n'est-ce pas ? Non, Monsieur, je n'ai qu' un crayon bleu.

You have a green pencil, Charley, haven't you ? No, sir, I have only a blue pencil.

Allez-vous parler anglais où français ? Je vais parler allemand.

Are you going to speak English or French ? I am going to speak German.

Pourquoi votre sœur a-t-elle l'air si joyeux ce matin ? Parce que sa lettre française est la meilleure de toute sa classe.

Why does your sister look so joyful this morning ? Because her French letter is the best in all her class.

Quel est le dernier mois de l'an? Décembre est le dernièr mois de l'an.

What is the last month of the year? December is the last month of the year.

Quel vieux livre Charlot regarde-t-il? Il regarde un vieux livre allemand.

At what old book is Charley looking? He is looking at an old German book.

Quelle place votre grand frère a-t-il dans sa classe française? Il a la huitième place dans sa classe française.

What place has your big brother in his French class? He has the eighth place in his French class.

333. (The above is to be studied until the Student is able to give a good French reply to every French question asked by the Teacher. As already mentioned, this involves four steps: 1. Read French and English in class with fair pronunciation. 2. Translate French into English. 3. Translate English into French. 4. Answer French with French—that is, show by an apt French reply, in a complete sentence, that the question is fully and readily understood.

Any student that thinks himself slow should recognize (in general) that it is his *ear* and his *industry* that are in fault rather than his intelligence. He has learned one language already and the same pains should make him master of another. His want of success shows that he is too indolent to do now what he once did when a child, namely: take especial pains to correct or get rid of the inconvenient defects of a sluggish ear.

The student that has no teacher should study with a congenial companion, but if such cannot be found he can do much for himself by writing his French into English, his English into French, and finally by asking himself the questions in French and then writing out appropriate answers.)

EXTRA WORK.

Owing to the quantity of SENTENCES and EXERCISES found necessary to illustrate the use of French Adjectives and the mode of handling them, little room is left for Extra Work in the Quatrième Leçon, though it is longer than usual.

334. LA BANNIÈRE ÉTOILÉE.

III.

Où sont-ils ces guerriers qui tous criaient bien fort, Qu' en nous pulvérisant sous sa puissance étreinte, La guerre écraserait nos maisons, notre port? Leur sang a de leurs pas lavé la vile empreinte! Ils n'échapperont pas, ces serfs, ces vils soldats, Aux faveurs de la fuite, à la nuit du trépas—Tandis qu'elle se dresse en triomphe étalée Sur ce sol libre et fier, la Bannière Étoilée!

IV.

Qu'il soit toujours vainqueur, l'homme libre placé Entre une injuste guerre et sa maison chérie! Que notre peuple heureux par le Ciel exaucé, Bénisse le Seigneur qui sauve sa patrie. Nous vaincrons; il le faut, du bon droit c'est le lot; Notre devise est: Dieu! notre foi vient d'en haut. Et nous verrons flotter en triomphe étalée Sur ce sol libre et fier, la Bannière Étoilée!

THE STAR-SPANGLED BANNER

III.

And where is the band who so vauntingly swore, 'Mid the havoc of war and the battle's confusion, a home and a country they'd leave us no more? Their blood has washed out their foul footsteps' pollution. No refuge could save the hireling and slave From the terror of flight, or the gloom of the grave; And the star-spangled banner in triumph doth wave O'er the land of the free and the home of the brave.

IV.

Oh, thus be it ever when freemen shall stand Between their loved home and the war's desolation! Blest with victory and peace, may the Heaven-rescued land Praise the Power that hath made and preserved us a nation! Then conquer we must, for our cause it is just; And this be our motto: "In God is our trust," And the star-spangled banner in triumph shall wave O'er the land of the free and the home of the brave.

LE MOULIN

Le torrent bouillonne, le canal est plein,
L'eau que Dieu donne revient au moulin,
Tin tin, tin tin, tin tin, tin!
Le mulet docile apporte son sac
Et la roue agile va faisant tic tac,
Tic tac, tic tac, tic tac, tac!

THE MILL

The eddies are foaming, the channel they fill,
The heaven-sent stream hurries down to the mill,
Tang tang, tang tang, tang tang, tang!
Cheerily moves the mule under the sack,
And merrily spins the wheel singing click-clack,
Click clack, click clack, click clack, clack!

L'ACTIVITÉ

Travailler, c'est embellir le cours de la vie;
Sans peine pas de plaisir, la paresse ennuie.
D'un long et triste loisir que Dieu me délivre!
Le paresseux sait gémir, il ne sait pas vivre.

Employment beautifies the paths of life: no pleasure without pain; idleness wearies. From a long, lazy indolence may God deliver me. The sluggard knows how to groan, but he does not know how to live.

(As already mentioned, EXTRA WORK is intended for exceptional cases only. It should be read and pronounced *well*, but for some time a general translation of the French into English is all that need be insisted on.)

335. QUATRIÈME EXERCICE, français-anglais.

1. What advice would you give to a person desirous of sounding the French u? 2. Have g and j always the same sound? 3. What is the main use of the circumflex accent? 4. Is ien sounded exactly like ian? 5. When has the French t usually the sound of s?

1. Hélène que fait-elle, Marie? Elle écrit une petite lettre allemande. 2. A qui écrit-elle une petite lettre allemande? Elle écrit une petite lettre allemande à une vieille dame allemande qui ne parle pas anglais. 3. Est-ce que vous parlez l'allemand? J'écris passablement l'allemand, mais je ne parle pas bien l'allemand. 4. La lettre allemande d'Hélène est-elle une bonne lettre allemande? L'écriture est bonne, mais l'allemand n'est pas bon. 5. L'allemand de cette lettre pourquoi n'est-il pas bon? Parceque c'est sa première lettre allemande. 6. Est-ce que vous écrivez aussi une lettre allemande? Non, j'écris une lettre française à ma petite cousine qui est dans une école française. 7. Est-ce votre première lettre française? Oh non, c'est ma huitième lettre à ma cousine. 8. Est-elle une meilleure lettre que la septième? Elle est un peu meilleure que la septième, mais elle n'est pas aussi bonne que la sixième. 9. Pourquoi écrivez-vous avec l'encre bleue? Parceque l'encre bleue est plus jolie que l'encre noire. 10. Votre petite cousine est-ce qu'elle écrit avec l'encre bleue? Oh non, elle écrit toujours avec l'encre noire.

11. Paul, pourquoi avez-vous un air si joyeux ? Parceque mon grand-père arrive ce matin. 12. D'où vient-il ? Il vient de Canada où il a passé un mois long et sombre. 13. Quel mois long et sombre a-t-il passé en Canada ? Il a passé en Canada le mois long et sombre de janvier. 14. Vous allez parler français avec votre grand-père n'est-ce pas ? Oh non, Madame, je ne vais pas parler français avec mon grand-père. 15. Mais votre grand-père parle français, n'est-ce pas ? Oui, Madame, il parle très bien français. 16. Mais ne sait-il pas que vous parlez français à l'école ? Oui, Madame, il sait cela. 17. Si vous ne parlez pas français un peu avec votre grand-père, qu' allez-vous faire ? Je parle un peu avec vous, Madame. 18. Comment (est) cela ? Quand mon grand-père est ici, Madame, vous touchez ma tête, et vous dites "Paul, où est-la porte ?" 19. Et qu' est-ce que vous dites alors ? Oh je dis très vite, "Madame, la porte est entre le petit banc et la grande fenêtre." 20. Et ensuite je fais une autre petite question, n'est-ce pas ? Oui, Madame. Vous dites, "Paul, où est le perroquet vert ?" Et je réponds tout-de-suite, "Madame, le perroquet vert est sur le long perchoir, attaché par une petite chaine autour de sa jambe." Et voilà assez de français pour mon grand-père, Madame, parce qu' il est trop bon pour donner beaucoup de travail à son pauvre petit-fils.

21. Charlot, montrez à Monsieur Guilbert ce qui est bleu et ce qui n'est pas bleu. Voici un verre, Monsieur, qui est bleu, et voilà un soulier qui n'est pas bleu. 22. Montrez ce qui est long et ce qui n'est pas long. Cette règle est longue, Monsieur, mais ce crayon n'est pas long. 23. Dites à Monsieur ce qui est blanc et ce qui n'est pas blanc. Le lait est blanc, Monsieur, mais l'encrier n'est pas blanc. 24. Montrez une chose qui est blanche et une autre chose qui n'est pas blanche. La cravate est blanche mais la plume n'est pas blanche. 25. Parlez d'une chose qui est verte et d'une autre chose qui n'est pas verte. La soie est verte mais la laine n'est pas verte. 26. Dites ce qui est rouge et ce qui n'est pas rouge. L'encre est rouge et l'eau n'est pas rouge. 27. Montrez quelque chose qui est jaune et quelque chose qui n'est pas jaune. Voilâ un gilet qui est jaune, et voici un chapeau qui n'est pas jaune. 28. Parlez d'un animal qui est brun et d'un autre animal qui n'est pas brun. Voici un cheval qui est brun et voilà un chien qui n'est pas brun. 29. Montrez quelque chose qui est étroit et quelque chose qui est large. La rue est étroite et le trottoir est large. 30. Parlez de ce qui est lent et de ce qui est vite. La tête de mon frère est un peu lente mais sa langue est très vite.

QUATRIÈME EXERCICE, anglais-français.

(*Be careful regarding the feminine Adjective.*)

1. Is the street wide or narrow? The street is wide; it is the sidewalk that is narrow. 2. Is your paper white or black? My paper is white; my ink is black. 3. Is this a green book or a green letter? It is a green letter. 4. Is the man tall or short? He is tall; he is not short. 5. Which is the first day of the week? Sunday is the first day of the week. 6. Is your son's writing good? Yes, he has a very quick hand. 7. What book are you looking at? I am looking at the Holy Bible. 8. Is your little cow good? Yes, my little cow is good, but my little goat is bad. 9. Is the day long? Yes, the day is long, but the night is short. 10. Is the yellow honey sweet? Yes, the yellow honey is sweet, but the green apple is sour. 11. Do you say that Charley's green apple is sour? Yes, but I also say that his red pear is sweet. 12. Is your uncle's horse pretty? No, my uncle's horse is ugly, but my young brother's horse is pretty. 13. Is the water that you see in the glass sweet? No, the water that I see in the glass is very bitter. 14. Has your little brother the fourth place in the French class? Yes, and my little sister has the fifth place in the German class. 15. Is your father's carpenter a young man? No, he is an old man, but still strong, not feeble. 16. Why has your brother so dark a look (un air si sombre)? He has so dark a look because he has lost his beautiful green cap. 17. Is the salt that is in the glass bitter? No, it is the gall that is in the brown bottle that is bitter. 18. Is the cloth yellow? No, the cloth is blue; it is the silk that is yellow. 19. Look at my hand. Is it my left hand or my right hand that you are looking at? I am looking at your left hand. 20. Is the gray napkin good? Yes, but it is not better than the white napkin. 21. Is your bread as sweet as your milk? My bread is sour as vinegar, but my apple is sweet as honey. 22. Is your cat gray? No, my cat is black as jet, but my parrot is gray. 23. Is your English horse stout? No, my English horse is small and slender. 24. Is the Holy Bible an old book? Yes, it is an old (ancien) book; not a modern (moderne) book. 25. Is the large apple on the chimney sweet? No, that large apple is green and sour. 26. Is your brother a studious (studieux) young man? No, my brother is lazy (paresseux). 27. Why is not your drawing better? My pencil is too blunt. 28. You have a beautiful dog, sir, haven't you? Well, he is beautiful, but he is not good. You are a wicked dog, aren't you, Major (Médor)? 29. Is it a true story that you tell of your beautiful Major? Yes, that which I say of this wicked animal is a true story. 30. Take my German knife, sharpen your blunt pencil and write this true story in your French writing pad. Thank you, sir, I take your German knife, I sharpen my blunt pencil, and I write this true story in my French writing pad.

CINQUIÈME LEÇON.

STUDENT.—Bon jour, Monsieur!

TEACHER.—Bon jour, mon ami. Are you quite ready for our next lesson?

STUDENT.—*I think so, Master, but as usual I prefer to be tested by actual examination.*

TEACHER.—(*Gives ten sentences taken at random from* Quatrième, *which are pretty well answered.*) Your general knowledge of the French Adjective is so fair that we can now start on something new. Say in French: *I have one head and two hands.*

STUDENT.—*I can say all that sentence except the word for* hands, *which I have not yet learned.* Hand *I can say in French, but* hands *I cannot.*

TEACHER.—What is the difference between *hand* and *hands?*

STUDENT.—*I say* hand *if I speak of only one, but if I speak of two I must say* hands.

TEACHER.—Suppose you speak of fifty, what do you say?

STUDENT.—*No matter how many I speak of, if they are more than one, I always say* hands.

TEACHER.—When these words are written or printed, how are they distinguished?

STUDENT.—*One has an* s *for its last letter, the other has not.*

TEACHER.—Is not the *s* preceded by an apostrophe?

STUDENT.—*Oh no, Master! With the apostrophe the meaning is quite different.* Charley's *means belonging to Charley, but* Charleys *means more than one Charley.*

TEACHER.—The word changes its form then according as it denotes one or more than one?

STUDENT.—*Yes, Master. When the word means only one, it is not exactly the same as when it means more than one.*

TEACHER.—Do you know how grammarians distinguish one from the other?

STUDENT.—*Not very well, Master; please tell me.*

TEACHER.—Stating it generally, the form that denotes more than one, grammarians call the *Plural*, and the form that denotes only one they call the *Singular;* both together they call *Number;* for example: *head* they say is in the Singular Number, *heads* they say is in the Plural Number. This is all simple enough, only you must remember that *Number* in Grammar has not the same meaning that *Number* has in Arithmetic. Do you understand all this?

STUDENT.—*I think I do, Master, but as usual, please test me.*

TEACHER.—In what Number are the words *tree, churches, bridge,* etc.

STUDENT.—Tree *is in the Singular Number because it denotes only one tree; churches is in the Plural because it denotes more than one; bridge is in the Singular because it denotes only one,* etc. (Answers the rest correctly).

TEACHER.—Have you noticed of what kind those words are that change their number?

STUDENT.—*As far as I know, it is Nouns alone that change their number; for example:* head, heads; book, books; pen, pens; table, tables; *are all Nouns.*

TEACHER.—Right. In English, with a very few exceptions, Number is confined almost exclusively to Nouns, but this cannot be said of other languages. How does an English Noun form its Plural?

STUDENT.—*As the Plural differs from the Singular by ending in* s, *I should think that the English Plural is made by adding* s *to the Singular.*

TEACHER.—Are you quite sure?

STUDENT.—*Well, pretty sure;* table, tables; house, houses; boy, boys.

TEACHER.—How about *knife?*

STUDENT.—*Ah Master, I see I am wrong.*

TEACHER.—How are you wrong?

STUDENT.—*I said the Plural is formed by adding* s *to the Singular, whereas in such words as* knife *the* f *must first be changed into* v.

TEACHER.—Yes, as it is much easier to say *knives* than *knifes*, and *calves* than *calfs*, many words ending in an *f* sound turn *f* into *v* for the Plural.

STUDENT.—*You say* many *words, Master; do not all Nouns ending in an* f *sound change* f *into* v?

TEACHER.—Most do, but not all; for example: the Plural of *chief* is *chiefs*, of *roof* is *roofs*, and of *puff, puffs.*

STUDENT.—*This shows that the* s *rule is still a pretty good one.*

TEACHER.—The *s* rule is the best general rule, only it must not be followed too blindly; for example: if the Singular already ends in *s*, the addition of another *s* is not enough to make the Plural. How does *class* form its Plural?

STUDENT (thinking).—*I see, Master.* Class *forms its Plural by adding* es *to the Singular. If* s *alone is added, the word becomes* classs, *in which the sound of the additional* s *cannot be heard.*

TEACHER.—Quite right. Do you remember any other words in which *e* must be introduced for the sake of the pronunciation?

STUDENT.—*I don't, just now, Master. A little thinking might help me, but I don't like to keep you waiting.*

TEACHER.—How about *church?*

STUDENT.—*Oh yes!* church, churches; ditch, ditches, perch, perches. (Thinking.) *Also in words ending in a sound somewhat similar, as,* lash, lashes; fish, fishes; brush, brushes; *an* e *must be introduced for the sake of the pronunciation. But, Master, how do you denote the different pronunciations of* ch *in* monarch *and* peach?

TEACHER.—When *ch* sounds like *k*, as in *monarch*, the sound is called *hard;* when it sounds like *tsh*, as in *peach*, it is called *soft.* What do you notice in the Plural of such a word as *fly?*

STUDENT.—*I notice, Master, that, before adding the* s, y *must be changed into* ie; *as,* fly, flies; spy, spies; lady, ladies; *but why this change is necessary I don't know.*

TEACHER.—How would you pronounce *flys* if you met it suddenly in your reading?

STUDENT.—*I should certainly pronounce it* flis, *so now I see that* e *is introduced to preserve the long sound of* y.

TEACHER.—Suppose there was no danger of *y* losing the long sound, would any change be necessary?

STUDENT.—*For example, Master?*

TEACHER.—In such words as *chimney, valley, delay, boy,* or *turkey,* is any change necessary before adding *s?*

STUDENT.—*I should think not, Master. The vowels that go along with* y *in such words preserve its long sound well enough to render any change unnecessary.*

TEACHER.—Talking of sound, do you notice any difference between the sound of *s* in the Plural and its ordinary sound?

STUDENT (after a little thinking).—*The sound of* s *in the Plural appears to be that of* z *instead of its ordinary sound*; *as* sigh, sighs; sleigh, sleighs; pastor, pastors.

TEACHER.—You are right as to the general rule. It is only in the Plural of words ending in *k, p, t,* and occasionally *f,* that *s* keeps its regular sound; as, *book, books; cap, caps; dot, dots;* and *grief, griefs.* I remember only a few other words in the whole English language in the Plural of which *s* retains its ordinary hissing sound; one is *die* (for playing), *dice*, the Plural being spelled so as to rhyme with *mice.*

STUDENT.—*Since you have spoken of* mice, *Master, is it not a very irregular Plural?*

TEACHER.—Yes, several English words, derived from the German, are very irregular in the Plural; as, *man, men; woman, women; foot, feet; goose,*

geese; tooth, teeth; mouse, mice; ox, oxen; child, children, etc. Other irregularities are not numerous, and, as they will be explained according as they are met, we must conclude this part of the subject with a few general remarks: Some Nouns have no new form for the Plural; as *one deer, two deer; one sheep, two sheep*, etc. Some Nouns seem to have no form for the Singular; as, *bellows, scissors, trousers, ashes*, etc. Nouns that are the names of metals, grains, etc., such as *silver, wheat*, etc., also certain Nouns called *abstract* (to be explained hereafter), such as *strength, heat, prudence*, etc., have a Plural form only very seldom. Of Nouns ending in *o*, some form the Plural in *os*, and some in *oes;* as, *canto, cantos; cargo, cargoes*, etc. Do you understand all this?

STUDENT.—*I understand it pretty well, but, as to remembering it, you will please test me as usual, Master, by questions.*

TEACHER.—When you have it all copied off, take it home, and I shall test you to-morrow.

STUDENT (next day).—*Ready for examination, Master.*

TEACHER.—What is the general rule for forming the Plural of English Nouns?

STUDENT.—*English Nouns form their Plural generally by adding* s *to the Singular; as,* bottle, bottles; pen, pens; rose, roses.

TEACHER.—How do Nouns ending in an *f* sound form their Plural?

STUDENT.—*Some form the Plural regularly; as,* chief, chiefs; roof, roofs; cliff, cliffs. *Others change the f into ves; as,* leaf, leaves; wharf, wharves; thief, thieves.

TEACHER.—How do Nouns ending in *y* form their Plural?

STUDENT.—*If the* y *is preceded by a vowel, the Plural form is regular; as,* toy, toys; monkey, monkeys; delay, delays. *If the* y *is not preceded by a vowel, it is changed into* ies*; as,* fly, flies; army, armies; body, bodies.

TEACHER.—When is an addition of *es* necessary to form the Plural?

STUDENT.—*When the Singular ends in* s, sh, ch, (soft) *or generally has such a termination that* s *alone can not be distinctly sounded, the addition of* es *is necessary to form the Plural; as,* grass, grasses; bush, bushes; arch, arches; box, boxes; waltz, waltzes.

TEACHER.—All right. Now show your knowledge by practical work. Write the following Exercise correctly to *prove* yourself capable of entering on the study of the French Plural.

WRITE THE PLURALS:

1. Ferry. 2. Grotto. 3. Tooth. 4. Trout. 5. Wife. 6. Fancy. 7. Sheaf. 8. Woman. 9. Reef. 10. Echo. 11. Ox. 12. Rose. 13. Perch. 14. Wrench. 15. Lily. 16. Child. 17. Half. 18. Deer. 19. Kidney. 20. Baby. 21 Gas. 22. Handkerchief. 23. Mystery. 24. Birch. 25. Mouse.

STUDENT (after a few minutes).—*Plurals all written out, Master.*

TEACHER (*examining, finds everything correct*).—We are now ready for the formation of the French Plural.

STUDENT.—*Is there a simple general way for the formation of the French Plural?*

TEACHER.—Yes, the simple general French way for the formation of the Plural is exactly the same as the English, namely, by adding *s* to the Singular. A most important difference, however, must be noticed: the English *s* is always pronounced, but the French s is almost always silent; for example, livre, livres (livr', livr'), *book*, *books;* plume, plumes (plu'm, plu'm), *pen*, *pens.*

STUDENT.—*Almost always silent, Master! It must be much easier then to tell the Plural by the eye than by the ear.*

TEACHER.—No doubt; but there are several ways of getting over the difficulty. One is by changing the Article le or la into the Plural form les (lè); for example, le livre, les livres (le-livr', lè-livr'), *the book*, *the books;* la plume, les plumes (la-plu'm, lè-plu'm'), *the pen*, *the pens.* You will notice that in the Plural form (les) the e has the long, open sound of è ouvert. This is all very simple, but, to show that you understand it, listen as I read the following and tell me the English of each word: Le porte-plume, les porte-plumes, la table, le crayon, les tables, les cahiers, la souris, les crayons, la fenêtre, les portes, les‿écoles, l'ami, les‿amis, le chat, les lampes, la chèvre, les boîtes (TEACHER pronounces very distinctly, making the liaison when necessary, and STUDENT readily gives the correct answer in English.)

STUDENT.—*Is the same plan taken with* un *and* une ?

TEACHER.—No, the plan for managing the Plural of un and une will appear in its own place; we keep now to the Plural of Nouns. Those already ending in s, and also those ending in x or z are unchanged in the Plural; as, le fils, les fils (le-fiss, lè-fiss); *the son*, *the sons;* le nez, les nez (le-né, lè-né); *the nose, the noses;* le perdrix, les perdrix (le-pèr-dri, lè-pèr-dri); *the partridge, the partridges;* le gaz, les gaz (le-gass, lè-gass); *the gas*, *the gases.*

STUDENT.—*So far the French Plural seems to be simple enough.*

TEACHER.—We now come to some irregularities: instead of s, all Nouns ending in au and eu, and several Nouns ending in ou, take x for the Plural; as, le joyau, les joyaux (le-joa-yo, lè-joa-yo); *the jewel, the jewels;* le tableau, les tableaux; *the picture*, *the pictures;* le feu, les feux; *the fire*, *the fires;* le joujou, les joujoux; *the plaything*, *the playthings;* le genou, les genoux (le jnou, lè jnou); *the knee*, *the knees.*

Several Nouns in al, and a few in ail (a'y), change these terminations into aux (o); as, le cheval, les chevaux; *the horse*, *the horses;* l'hôpital, les‿hôpitaux; *the hospital*, *the hospitals;* le corail, les coraux; *the*

coral, the corals; le vitrail, les vitraux; *the church window, the church windows.*

Besides the regular form, a few have a second Plural; as, l'aïeul, les aïeux (la-yeul, lè-za-ye), *the grandfather, the ancestors;* le ciel, les cieux (le-syel, lè-sy'e), *the sky, the skies;* le travail, les travaux (le-tra-va'y, lè-tra-vo), *the work, the works.*

One French Noun is very irregular in the formation of its Plural: l'oeil (le'y'), *the eye,* makes les yeux (lè-z'ye'), *the eyes.*

STUDENT.—*Will not these irregularities make our new lessons very difficult?*

TEACHER.—No, real difficulties will be avoided for a long time. Mere irregularities become easy once that the regularities are well known. It is a regularity already learned that a French Adjective must agree in Gender with its Noun; it is also a regularity that it must agree with it likewise in Number; for example: *the red book, the red books*—le livre rouge, les livres rouges. In Adjectives, as in Nouns, s is generally the sign of the Plural, but it is not pronounced unless when there is a liaison. Do you understand this?

STUDENT.—*I think I do, Master. French Adjectives agree with their Nouns in Number as well as in Gender; as,* the little house, the little houses; la petite maison, les petites maisons.

TEACHER.—Right. As to the formation of the Plural: Feminine Adjectives always form the Plural by s; Masculine Adjectives have some irregularities, but they generally follow the rules for the formation of Masculine Nouns; as, le beau livre, les beaux livres—*the fine book, the fine books; the royal palace, the royal palaces*—le palais royal, les palais royaux; but many are so irregular that they are to be learned by practice only.

STUDENT.—*I have a question, however, Master, that can hardly be put off any longer. If I compare two things together, I can do so readily in French if I know two Adjectives; as,* my right hand is large, but my left hand is small—ma main droite est grande, mais ma main gauche est petite. *But suppose I know only one Adjective, and I say:* my left hand is smaller than my right. *What is the French for* smaller?

TEACHER.—Plus petite. Ma main gauche est plus petite que ma main droite. That was a sensible question of yours. When comparing things together that somewhat resemble each other, the French, like the English, use what are called *the three degrees of comparison*; namely, the Positive, the Comparative, and the Superlative. The Positive, as the first degree is called, is the Adjective itself in its ordinary form; as, noir, *black;* vert, *green.* The Comparative, or second degree, is the Positive with plus (*more*) set before it; as, plus noir, blacker; plus vert, greener. The Superlative, or third degree, is the second preceded by the Definite Article; as, le plus noir, *the blackest;* le plus vert, *the greenest.* It is hardly necessary to say that the form of the Article is to be changed according to the Gender and Number of the Noun.

STUDENT.—*Please give a few examples, Master.*

TEACHER.—*Mary is younger than Jane, and Ellen is the youngest;* Marie est plus jeune que Jeanne, et Hélène est la plus jeune. *The chair is high, the chimney higher, and the door is highest;* la chaise est haute, la cheminée est plus haute, et la porte est la plus haute.

STUDENT.—*Now please try if I understand your explanation so far.*

TEACHER.—Say in French: *the flower is white, the napkin is whiter, and the necktie is whitest.*

STUDENT.—La fleur est blanche, la serviette est plus blanche, et la cravate est la plus blanche.

TEACHER.—*April is shorter than March, but February is the shortest of all the months.* Remember that que is the word for *than.*

STUDENT.—Avril est plus court que Mars, mais Février est le plus court de tous les mois.

TEACHER.—*Louisa is not so tall as your cousin, but she is taller than your sister.* Remember so-as is aussi-que.

STUDENT (after some thinking).—Louise n'est pas aussi grande que votre cousine, mais elle est plus grande que votre soeur.

TEACHER.—Correct. We conclude the present study of Adjectives by mentioning a few whose comparison is irregular both in French and English: *good, better, best*—bon, meilleur, le meilleur; *bad, worse, worst*—mauvais, pire, le pire; *little, less, least*—petit, moindre, le moindre; *much, more, most*—beaucoup, plus, le plus.

STUDENT.—*Master, won't you please illustrate all this by a few examples?*

TEACHER —Plus bon is hardly ever said, being replaced by meilleur; as, la pomme est meilleure que la poire, instead of plus bonne. There is not much difference in meaning between pire and plus mauvais, both being very common. The same may be said of moindre and plus petit—but it is too soon to speak of fine distinctions that will be best learned by practice. Have you any questions to ask before we proceed to the Vocabulary?

STUDENT.—*Oh yes, Master! I know* my book *is* mon livre, *and* my pen *is* ma plume, *but is* my books mons livres, *and* my pens mas plumes?

TEACHER.—An excellent question, which I thank you for reminding me of; I should have thought of it myself. Just as les is the Plural of le and la, mes is the Plural of mon and ma, and ses is the Plural of son and sa. Les, mes and ses are all pronounced with the è ouvert; as, *the book, the pen*—le livre, la plume; *the books, the pens*—les livres, les plumes; *my book, my pen*—mon livre, ma plume; *my books, my pens*—mes livres, mes plumes; *his book, his pen*—son livre, sa plume; *his books, his pens*—ses livres, ses plumes; *her horse, her carriage*—son cheval, sa voiture; *her horses, her carriages*—ses chevaux, ses voitures.

STUDENT (repeating).—The—le, la, les; my—mon, ma, mes; his *or* her—son, sa, ses. *That is all simple enough, Master. Now what is the Plural of* votre?

TEACHER.—The Plural of votre is vos, s being silent before a Consonant, but sounded like z before a Vowel; as, *your hand, your hands*—votre main, vos mains; *your eye, your eyes*—votre oeil, vos yeux. But, as all this is best learned by practice, we proceed without further delay to

VOCABULARY NO. 5.

NOUNS MASCULINE.

Aïeul (a-i-e'l) grandfather
Aïeux (a-i-e') ancestors
Air (èr) air, look
Annulaire (-èr) ring-finger
Arbre (arbr') tree
Auriculaire little finger
Avocat (-ca) lawyer
Banc (ban) bench
Bateau, -x (ba-to) boat
Bâton (bà-ton) stick
Boitier (boi-t'yé) case
Bouton button, knob
Château, -x castle
Cheval, -aux horse
Chemin (ch'min) road
Chou, -x cabbage
Ciel, cieux (-sièl, si-e) sky, heaven
Conseil (-sè'y') advice
*Corail, -aux coral
Doigt (doi) finger
Écolier (-li-è) schoolboy
Elève pupil
Escalier (è-skal-yé) stairway
Feu, -x fire
Gaz (gass) gas
Genou (j'nou) -x knee
Hôpital, -aux hospital
Index (in-deks) forefinger
Jais jet
Jérusalem (-lème) Jerusalem
Joujou, -x plaything
Jour day
Joyau, -x (joi-yo ewel
Marbre marble
Médius (-uss) middle finger
Moment moment
Monde (mond') world
Mot (mo) word
Nez (né) nose
Nuage (nu-aj) cloud
Oeil, yeux (e'y, y'e) eye
Pas (pa) step
Perdrix (-dri) partridge
Plaisir (plè-zir) pleasure
Pluriel plural
Poisson (poi-son) fish
Pouce (pouss) thumb
Promblème problem
Renard (r'nar) fox
Reste rest
Retour (r'tour) return
Rien (ri-in) nothing
Rocher (ro-ché) rock
Ruban ribbon
Soleil (so-lè'y') sun
Tiers (t'yèr) a third
Travail (tra-và'y') -aux labor
Veau, -x (vo) calf
Vent (van) wind
Vitrail, -aux (-trà'y', -tro) church window

* A star before a word in a Vocabulary shows that g or l is liquid, or that h is aspirate.

NOUNS FEMININE.

Absence (-sanss) absence
Amande (-and') kernel
Attention (-sion) attention
*Besogne (b'zogn') business
Consonne consonant
*Coquille (-ki'y') shell
Difficulté difficulty
Eau (o), eaux water
Ecolière school girl
Enigme (é-ni-gme) riddle
Ficelle string
Fois (foa) a time
Fourmi ant
Histoire (is-toir) history, story
Historiette (-èt) little story
Idée (i-dé) idea
Manière (-n'yèr) manner
Minute minute
Moitié (moit-yé) half
*Montagne (-tàn'y') mountain
Mouche fly
Neige (nèj) snow
Noix (noi) nut
Patte (pat') foot, paw
Petitesse (p'ti-tèss) smallness
Proie (proi) (prwa) prey
Propriété property
Raison (rè-zon) reason
Réponse answer
Rivière (ri-vyèr) river
Semaine week
Tâche (tàch) task
Voyelle (voi-yèl) vowel

PRONOUNS.

Chacun, -une each one
Me me
Mon, ma, mes my
Son, sa, ses his, her
Votre, vos your

VERBS.*

Abord-e, -ez approach
Adress-e, -ez address
Ajout-e, -ez add
Amus-e, -ez amuse
Applaud-is, -issez, it applaud
Arrêt-e, ez stop
Attach-e, -ez tie
Bois, buvez, boit drink
Brûl-e, -ez burn
Chass-e, -ez drive away
Commen-ce, -cez begin
Com-prends, -prenez, -prend understand
Con-tiens, -tenez, -tient contain
Crois, croyez, croit believe
De-viens, -venez, -vient become
Dire to say, to tell
Empè-che, -chez hinder
Em-ploie, -ployez employ
E-teins, -teignez, -teint (e-tin, é-tè-n'yé quench
Faire (fèr) to make, to do
Frapp-e, -ez strike, beat
Gèl-e, gelez freeze
Man-ge, -gez eat
Marque (mark), -ez mark
Mon-te, -tez ascend, arise
Nomm-e, -ez name
Pass-e, -ez pass
Per-ce, -cez pierce
Perdre (pèrdr') to lose
Peux, pouvez, peut can
Raconter, (-té) to relate
Ra-me, -mez row
Rem-plis, -plissez, -plit fulfil
Rencon-tre, -trez meet
Repass-e, -ez repass
Ré-ponds, -pondez, -pond answer
Re-sous, -solvez, -soud resolve
Rest-e, -ez remain
Re-viens, -venez, -vient return
Sonn-e sonnez sound
Sou-ris, -riez, -rit smile
Tir-e, -ez pull
Trouve, trouvez find
Tue, tuez kill
Varier (-rié) to vary
Voile, voilez veil

* When two terminations are given, those of the First and Third Persons are alike. Ez is the usual termination, with vous the Second Person.

ADJECTIVES.

Âpre tart
Appris learned
Assuré, e confident
Attaché tied, fast
Autant de as many
Autre (o'tr) other
Ce, cet, cette this, that
Ces Pl. these, those
Ce-ci this
Ce-là that
Certain, -e (-tin, -tèn') certain
Chaque (chak) each
Court, -e (cour, -t) short
Créé created
Défini definite
Deviné guessed
Etroit, -e (-troi, -troit') narrow
Fait (fè) done, made
Fort, -e (for, forte) strong
Heur-eux, -euse (e-re, e-re-z) happy
Intéressant, -e interesting
Laissant leaving, letting
Mince slender
Moderne modern
Muet, -ette (-è, -èt') mute, silent
Noir, -e black
Nou-veau, -velle, Pl. -x new
Obligé obliged
Oublié forgotten
Pas de no, none
Passable passable
Pauvre poor
Pensé thought
Pen-seur, -seuse thoughtful
Pire worse
Plus more
Possible possible
Quel, quelle (kél) what, which
Quelque (kelk) some
Réfléchi reflected
Répondu answered
Rongé gnawed
Séparé separated
Simple simple
Studi-eux, -euse studious
Tout, toute, tous, toutes all
Trouvé found
Vrai, -e true

Un, deux, trois, quatre, cinq, six, sept (sèt), huit, neuf, dix, onze, douze, treize, quatorze, quinze, seize, dix-sept, dix-huit, dix-neuf, vingt (for pronunciation see pages 43, 44, 87, 88), one, two, etc, to twenty. Premier, -ère, deuxiéme or second, -e (zgon, -ond), troisième, etc., (the termination ième being set after the last Consonant, as quatrième; x is sounded like z, f is changed into v, and cinq becomes cinquième), first, second, etc., to twentieth.

ADVERBS.

Au moins (mo'in) at least
Combien de? how many?
Enfin at last
Hereusement (e-re zman) happily
Justement (just'man) justly
Malheureusement unhappily
Même (mèm') even
Pendant que whilst
Seulement only

PREPOSITIONS.

À côté de beside
Au travers (-vèr) de across

CONJUNCTIONS.

Aussi accordingly	Puisque (puisk) since
Aussi—que as—as	Quant à (kan-ta) as to
Car for	Que as, than
Cependant (span-dan) however	

PHRASES.

À la fois at once	Grand merci many thanks
À peine (pène) scarcely	Il y a (il-ya) there is, there are
Au même genre in the same gender	Ne-rien nothing
Au singulier (-li é) in or to the singular	Tenez! (t'né) here! look!
De sorte que so that	Tout le monde (toul'mond) everyone
En retard (r'tar) late	Vous avez raison (you have reason) you are right
En effet (è-fè) in fact	

(These phrases cannot be fully explained just now, but their meaning must be well known.)

[When the form of the Third Person is not given with the Verbs, it is the same as that of the First.

When the formation of the Feminine or of the Plural of Nouns or Adjectives is regular, neither e nor s is added.

In reading remember that at the end of a word the Consonant before a silent e is always sounded: fort = *for*, but forte = *fort*.

In studying such a long Vocabulary as the above, the Pupil will often find it very useful to write out the *English alone* in a rough book, which he is then, as soon as he has found it is quite correct, to read back again into French.]

TEACHER.—When you are sure that you can pronounce all the words in Vocabulary 5, take it home and study all you can of it perfectly. Au revoir, mon ami!

STUDENT.—Au revoir, Monsieur! (Next day) *Vocabulary well known, Master. I can give you English for all the French and French for all the English.*

TEACHER (*having heard him*).—C'est très bien. That is a good start for mastering the following Sentences which are the most difficult so far met with. Copy off and learn as much as you are able in one lesson.

SENTENCES.

Hélène, combien de mains avez-vous? J'ai deux mains, Mlle. Lucie, la main droite et la main gauche. Jeanne, qu'avez-vous	Ellen, how many hands have you? I have two hands, Miss Lucy, the right hand and the left hand. Jane, what have you in each hand? I have

dans chaque main? J'ai trois roses blanches dans ma main droite et quatre rubans verts dans ma main gauche.

three white roses in my right hand and four green ribbons in my left hand.

Marie, nommez les doigts de chaque main. Le pouce, l'index, le médius, l'annulaire, et le petit doigt.

Mary, name the fingers of each hand. The thumb, the forefinger, the middle finger, the ring finger, and the little finger.

Louise, où est chaque doigt? Le pouce est un peu séparé de l'index; après l'index vient le médius; le médius est‿à côté de l'annulaire, et après l'annulaire vient le petit doigt ou l'auriculaire.

Louisa, where is each finger? The thumb is a little separated from the forefinger; after the forefinger comes the middle finger; the middle finger is beside the ring finger, and after the ring finger comes the little finger.

Charlot, combien de doigts‿avez-vous? J'ai dix doigts, Mlle. Lucie, cinq à la main droite—un, deux, trois, quatre, cinq; et cinq à la main gauche, six, sept, huit, neuf, dix.

Charley, how many fingers have you? I have ten fingers, Miss Lucy, five on the right hand: one, two, three, four, five; and five on the left hand: six, seven, eight, nine, ten.

Guillaume, avez-vous plus de doigts‿à la main gauche qu' à la main droite? Non, Mlle. Lucie, j'ai justement autant de doigts‿à la main gauche qu' à la main droite.

William, have you more fingers on the left hand than on the right hand? No, Miss Lucy, I have just as many fingers on the left hand as on the right hand.

Laurent, quel doigt est le plus long et quel doigt est le plus court? Le médius est le plus long, et le pouce est le plus court.

Lawrence, what finger is the longest and what finger is the shortest? The middle finger is the longest, and the thumb is the shortest.

Paul, allez à la porte, prenez le bouton, tournez le bouton, tirez la porte, et ouvrez la porte. Que faites-vous? Je vais‿à la porte, Mlle. Lucie, je prends le bouton, je tourne le bouton, je tire la porte et j'ouvre la porte.

Paul, go to the door, take the knob, turn the knob, pull the door, and open the door. What do you do? I go to the door, Miss Lucy, I take the knob, I turn the knob, I pull the door and I open the door.

Trèz bien; maintenant prenez votre place pendant que Madame Guilbert fait quelques questions sur l'histoire de la petite fourmi qui va à Jérusalem.

All right; now take your place whilst Madame Guilbert asks a few questions on the story of the little ant that is going to Jerusalem.

Mes chers amis, vous allez tous (touce) raconter l'histoire de la petite fourmi qui va à Jérusalem. Vous commencez la première, Hélène.

My dear friends, you are all going to tell the story of the little ant that is going to Jerusalem. You begin first, Ellen.

Avec grand plaisir, Madame. Une petite fourmi va à Jérusalem, mais sur son chemin elle rencontre la neige, et la neige gèle la patte de la pauvre petite fourmi qui va à Jérusalem.

With great pleasure, Madam. A little ant is going to Jerusalem, but on her way she meets the snow, and the snow freezes the foot of the poor little ant that is going to Jerusalem.

Que dit la fourmi à la neige? Elle dit, "O neige, que vous êtes forte! Vous gelez la patte d'une pauvre petite fourmi qui va à Jérusalem."

What does the ant say to the snow? She says, "O snow, how strong you are! You freeze the foot of a poor little ant that is going to Jerusalem."

Jeanne, que répond la neige? Elle répond, "C'est vrai que je suis forte, mais bien plus fort est le soleil qui me fond."

Jane, what does the snow say in reply? She answers, "It is true that I am strong, but much stronger is the sun that melts me."

Que dit la fourmi au soleil? Elle dit, "O soleil, que vous êtes fort! Vous fondez la neige qui gèle la patte de la petite fourmi qui va à Jérusalem."

What does the ant say to the sun? She says, "O sun, how strong you are! You melt the snow that freezes the foot of the little ant that goes to Jerusalem."

Marie, que répond le soleil? Il répond, "C'est vrai que je suis fort, mais bien plus fort est le nuage qui me voile."

Mary, what answer does the sun make? He replies, "It is true that I am strong, but much stronger is the cloud that veils me."

Que dit la fourmi au nuage? Elle dit, "O nuage, que vous êtes fort! Vous voilez le soleil qui fond la neige qui gèle la patte de la petite fourmi qui va à Jérusalem."

What does the ant say to the cloud? She says, "O cloud, how strong you are! You veil the sun that melts the snow that freezes the foot of the little ant that is going to Jerusalem."

Louise, que répond le nuage? Il répond, "C'est vrai que je suis fort, mas bien plus fort est le vent qui me chasse."

Louisa, what reply does the cloud make? He replies, "It is true that I am strong, but much stronger is the wind that drives me away."

Que dit la fourmi au vent? Elle dit, "O vent, que vous êtes fort! Vous chassez le nuage qui voile le soleil qui fond la neige qui gèle la patte, etc."

What does the ant say to the wind? She says, "O wind, how strong you are! You drive away the cloud that veils the sun that melts the snow that freezes the foot, etc."

Charlot, que répond le vent? Il dit, "C'est vrai que je suis fort, mais bien plus forte est la montagne qui m'arrête."

Charley, what reply does the wind make? It says, "It is true that I am strong, but much stronger is the mountain that stops me."

Que dit la fourmi à la montagne? Elle dit, "O montagne, que vous êtes forte! Vous arrêtez le vent qui chasse le nuage qui voile le soleil qui, etc.

What does the ant say to the mountain? She says, "O mountain, how strong you are! You stop the wind that drives away the cloud that veils the sun, that, etc."

Guillaume, que répond la montagne? Elle dit, "C'est vrai que je suis forte, mais bien plus forte est la souris qui me perce."

William, what does the mountain say in reply? It says, "It is true that I am strong, but much stronger is the mouse that pierces me."

Que dit la fourmi à la souris? Elle dit, "O souris, que vous êtes forte! Vous percez la montagne qui arrête le vent qui chasse le nuage qui, etc."

What does the ant say to the mouse? She says, "O mouse, how strong you are! You pierce the mountain that stops the wind that drives away the cloud that, etc."

Paul, que répond la souris? Elle répond, "C'est vrai que je suis forte, mais bien plus fort est le chat qui me mange."

Paul, what is the mouse's reply? It replies, "It is true that I am strong, but still stronger is the cat that eats me."

Que dit la fourmi au chat? Elle dit, "O chat, que vous êtes fort! Vous mangez la souris, qui perce la montagne qui arrête le vent qui, etc."

What does the ant say to the cat? She says, "O cat, how strong you are! You eat the mouse that pierces the mountain that stops the wind that drives away the cloud, that, etc."

Hélène, que répond le chat? Il répond, "C'est vrai que je suis fort, mais bien plus fort est le chien qui me tourmente."

Ellen, what reply does the cat make? He answers, "It is true that I am strong, but much stronger is the dog that worries me."

Que dit la fourmi au chien? Elle dit, "O chien, que vous êtes fort! Vous tourmentez le chat qui mange la souris qui perce la montagne qui, etc."

What does the ant say to the dog? She says, "O dog, how strong you are! You worry the cat that eats the mouse that pierces the mountain that, etc."

Marie, que répond le chien? Il répond, "C'est vrai que je suis fort, mais bien plus fort est le bâton qui me frappe."

Mary, what is the dog's answer? He replies, "It is true that I am strong, but still stronger is the stick that beats me."

Que dit la fourmi au bâton? Elle dit, "O bâton, que vous êtes fort! Vous frappez le chien qui

What does the ant say to the stick? She says, "O stick, how strong you are! You strike the dog that worries

tourmente le chat qui mange la souris qui, etc."

Louise, que répond le bâton? Il répond, "C'est vrai que je suis fort, mais bien plus fort est le feu qui me brûle."

Que dit la fourmi au feu? Elle dit, "O feu, que vous êtes fort! Vous brûlez le bâton qui frappe le chien qui tourmente le chat, etc."

Jeanne, que répond le feu? Il répond, "C'est vrai que je suis fort, mais bien plus forte est l'eau qui m' éteint."

Que dit la fourmi? Elle dit, "O eau, que vous êtes forte! Vous éteignez le feu qui brûle le bâton qui frappe le chien, etc."

Charlot, qu' est-ce que l'eau répond? Elle répond, "C'est vrai que je suis forte, mais bien plus forte est la vache qui me boit."

Que dit la fourmi à la vache? Elle dit, "O vache, que vous êtes forte! Vous buvez l'eau qui éteint le feu qui brûle le bâton, etc."

Guillaume, que répond la vache? Elle répond, "C'est vrai que je suis forte, mais bien plus fort est l'homme qui me tue."

Que dit la fourmi à l'homme? Elle dit, "O homme, que vous êtes fort! Vous tuez la vache qui boit l'eau qui éteint le feu, etc."

Laurent, que répond l'homme à la fourmi? Il répond, "C'est vrai que je suis fort, mais bien plus fort—mille fois plus fort est Dieu qui m' a créé. Et voilà

the cat that eats the mouse that, etc."

Louisa, what reply does the stick make? The stick replies, "It is true that I am strong, but much stronger is the fire that burns me."

What does the ant say to the fire? She says, "O fire, how strong you are! You burn the stick that strikes the dog that worries the cat, etc."

Jane, what is the fire's reply? The fire replies, "It is true that I am strong, but much stronger is the water that extinguishes me."

What does the ant say to the water? She says, "O water, how strong you are! You extinguish the fire that burns the stick that strikes the dog, etc."

Charley, what reply does the water make? It replies, "It is true that I am strong, but much stronger is the cow that drinks me."

What does the ant say to the cow? She says, "O cow, how strong you are! You drink the water that puts out the fire that burns the stick, etc."

William, what is the cow's reply? She replies, "It is true that I am strong, but much stronger is the man that kills me."

What says the ant to the man? She says, "O man, how strong you are! You kill the cow that drinks the water that extinguishes the fire, etc."

Lawrence, what is the man's reply to the ant? He replies, "It is true that I am strong, but much stronger—a thousand times stronger is God who has created me. And that is why I

pourquoi je ne tue pas la vache qui boit l'eau."

Paul, que dit l'eau ? L'eau dit, "Je n' éteins pas le feu qui brûle le bâton."

Hélène, que dit le bâton ? Le bâton dit, "Je ne frappe pas le chien qui tourmente le chat."

Louise, que dit le chat ? Le chat dit, "Je ne mange pas la souris qui perce la montagne."

Jeanne, que dit la montagne ? La montagne dit, "Je n' arrête pas le vent qui chasse le nuage."

Marie, que dit le nuage ? Le nuage dit, "Je ne voile pas le soleil qui fond la neige."

Charlot, que dit la neige ? La neige dit, "Je ne gèle pas votre patte, ma pauvre petite fourmi sur votre chemin à Jérusalem."

Guillaume, que dit la fourmi alors à la neige ? Elle dit, "O merci bien, Madame Neige, que vous êtes bonne ! Enfin je vais aller à Jérusalem !"

Vous avez répondu bien, Guillaume. Toute la classe a répondu très bien. Mais je vais maintenant faire quelques questions plus courtes. Attention ! Répondez aussi vite que possible, chacun à son tour.

Laurent, voyez-vous la pendule ? Oui, Madame, elle est sur la cheminée.

Quelles parties de la pendule voyez-vous ? Je vois le boîtier de marbre, le cadran, les chiffres, le verre et les aiguilles.

Combien d'aiguilles voyez-vous ? Je vois deux aiguilles, la grande et la petite.

do not kill the cow that drinks the water."

Paul, what does the water say? The water says, "I do not extinguish the fire that burns the stick."

Ellen, what does the stick say? The stick says, "I do not strike the dog that worries the cat."

Louisa, what does the cat say? The cat says, "I do not eat the mouse that pierces the mountain."

Jane, what does the mountain say? The mountain says, "I do not stop the wind that drives away the cloud."

Mary, what does the cloud say? The cloud says, "I do not veil the sun that melts the snow."

Charley, what says the snow ? The snow says, "I do not freeze your foot, my poor little ant, on your way to Jerusalem."

William, what does the ant say then to the snow ? She says, "O thank you, Lady Snow, how kind you are ! At last I am going to Jerusalem !"

You have answered well, William. The whole class has answered very well. But now I am going to ask a few shorter questions. Attention ! Answer as quickly as possible, each in his turn.

Lawrence, do you see the clock ? Yes, Madam, it is on the chimney-piece.

What parts of the clock do you see ? I see the marble case, the dial, the figures, the glass, and the hands.

How many hands do you see ? I see two hands, the big one and the little one.

La grande aiguille qu' est-ce qu' elle marque? Elle marque les minutes. Et la petite? La petite marque les heures.

What does the big hand show? It shows the minutes. And the little one? The little one shows the hours.

A ce moment, où est la grande aiguille et où est la petite? La grande aiguille est sur le chiffre douze et la petite sur le chiffre dix.

At this moment where is the big hand and where is the little one? The big hand is on the figure twelve, and the little one is on the figure ten.

Quelle heure est-il alors? Il est justement dix heures. Tenez! La pendule commence à sonner.

What o'clock is it then? It is exactly ten o'clock. There! The clock is beginning to strike.

Quelqu' un commence à sonner aussi à la porte de la rue! Regardez par la fenêtre, Paul. Qui est-ce qui sonne?

Some one is beginning also to strike (ring) at the street door! Look out of the window, Paul. Who is ringing?

C'est M. Guilbert, Madame. Il a oublié sa clé probablement—mais voilà Suzette qui ouvre la porte, et Monsieur entre. Il monte trés vite, Madame. J'entends son pas sur l'escalier.

It is M. Guilbert, Madam. He has probably forgotten his key—but there is Susy opening the door, and M. Guilbert comes in. He is coming up very quickly, Madam. I hear his step on the staircase.

Pardon, mes amis, d'être en retard ce matin. Mais je suis heureux de dire que j'ai trouvé, pour varier les questions, un petit problème, pas nouveau mais probablement assez intéressant d'amuser notre petite classe française.

Excuse me, dear friends, for being late this morning. But I am happy to say that I have got, to vary the questions, a little problem, not new, but probably interesting enough to amuse our little French class.

Merci bien, Monsieur! Grand merci pour le problème!

Thank you, sir! Many thanks for the problem.

Est-ce qu'il y a assez de temps pour un problème, Mlle. Lucie? Eh bien, M. Guilbert, la leçon est déja aussi longue que je ne crois pas qu' il y a assez de temps pour un problème.

Is there time enough for a problem to-day, Miss Lucy? Well, Mr. Guilbert, the lesson is already so long that I do not think there is time enough for a problem.

Très bien! Le problème est reservé pour la leçon prochaine.

All right! The problem is reserved for next lesson.

Au revoir, mes amis!

Good-bye, dear friends.

Au revoir, Monsieur!

Good-bye, sir.

(The order in which the above Sentences are to be recited, already given (253, page 69), should be followed as closely as possible. *The Sentences must be thoroughly mastered.* This is the main feature of our system. If we desired no more than to be able to pick the news out of a French paper, to follow a story in a French book, or even to compose an intelligent French letter, the careful study of almost any school grammar, together with plenty of written exercises, might answer every particular. But for ready *conversation* much more is required. The handy *use* of a number of ordinary words and phrases is absolutely necessary. To *talk* we must be as well able to *listen* as to *speak*. To practice us in this the Sentences are constructed. Like the language of children, they are simple enough to be easily comprehended, while the questions are of such a nature that they may be readily answered without too great a strain either on the memory or the intelligence. They are expected to train ear, eye, tongue, memory and attention into the harmonious action that is so necessary for taking a part in the simplest conversation. Whether the class is large or small, each pupil is expected to take in turn the part of Teacher, asking French questions, receiving French answers, and *keeping at it* until the whole performance is done almost as intelligently as if it had been entirely English. Such practice may call for hours and hours, weeks and weeks, perhaps years and years, but final readiness and self-possession are its sure results. A pupil that goes through such a course may never indeed be proficient, but he will certainly understand what is said to him in French, and he can, therefore, reply without blushing or stammering or making himself ridiculous by some childish blunder as many do who certainly know better but have no confidence in their knowledge.)

CINQUIÈME EXERCICE, français-anglais.

1. To be read out in class and carefully translated. 2. Engl sh translation to be written at home. 3. English translation, when corrected, to be read back into French. 4. French questions to be answered in class by French answers.

PETIT VOCABULAIRE POUR LES EXERCICES.

NOUNS MASCULINE.	NOUNS FEMININE.
Adjectif adjective	Consonne consonant
Commencement beginning	Fin end
Genre gender	Foule crowd
Roi king	Phrase sentence
Usage use	Règle rule
	Voyelle vowel

ADJECTIVES.

Cent a hundred	Mille thousand
Commençant beginning	Neuf, -ve new
Final, -e final	Plusieurs several
Même same	Terminé, -e ended

VERBS.

Accompagne, -ez accompany	Indique, -ez show
Change, -ez change	Place, -ez place
Finis, -issez, -it end	Prononce, -ez pronounce
Forme, -ez form	

ADVERBS.

Autrement otherwise	Toujours always
Presque (prèsk) almost	Quatre fois four times

PHRASES.

En ajoutant by adding	En doublant by doubling
En changeant by changing	En employant by employing

☞ The Pupil should by this time be able to make a good offer at the pronunciation of new words. When the meaning of the French word is almost self-evident, the English is not given.

1. Quel est l'article défini français pour le nom masculin? *Le* est l'article défini masculin; comme, *le livre*, *le crayon*. 2. Nommez l'article défini féminin. *La* est l'article défini féminin; comme, *la règle*, *la table*, 3. Quand est-ce que vous employez *l'* seul? J'emploie *l'* seul devant un nom masculin ou féminin qui commence par une voyelle ou par une *h* muette; comme, *l'arbre*, *l'escalier*. 4. Quel est le pluriel de l'article défini? Les est toujours le pluriel de l'article défini; comme, *les livres*, *les règles*, *les arbres*. 5. Quel est l'article indéfini français? *Un* est l'article indéfini masculin et *une* est l'article indéfini féminin; comme, *un arbre* (*un' narbr'*), *un crayon; une heure* (*u-neur*), *une partie*. 6. Quel est le pluriel de l'article indéfini? Je ne sais pas. Je n'ai pas encore appris le pluriel de cet article. 7. Comment formez-vous le pluriel d'un nom? Je forme le pluriel d'un nom en ajoutant une *s* au singulier; comme, *le banc*, *les bancs; la rose*, *les roses*. 8. Mais si le singulier a déjà une *s* à la fin, comment formez-vous le pluriel? Si le singulier a déjà *s*, ou *x*, ou *z* à la fin, la forme ne change pas; comme, *la souris*, *les souris; la voix*, *les voix; le nez*, *les nez*. 9. Comment formez-vous le pluriel d'un nom terminé par *au*, par *eu*, où par *ou?* Je forme le pluriel d'un nom terminé, par *au*, par *eu*, où par *ou* en ajoutant généralement, *x* au singulier; comme, *le château*, *les châteaux; le feu*, *les feux; le joujou*, *les joujoux*. 10. Comment

formez-vous le pluriel d'un nom en *al?* Pour former le pluriel je change, généralement, *al* en *aux*; comme, *le cheval, les chevaux; l'hôpital, les hôpitaux.* 11. Comment formez-vous le pluriel d'un nom en *ail?* Je forme le pluriel de quelques noms en *ail*, en changeant *ail* en *aux;* comme, *le travail, les travaux; le vitrail, les vitraux.* 12. Vous dites *généralement* souvent; est-ce qu'il y a beaucoup d'exceptions à ces règles? Oh oui, il y a beaucoup d'exceptions à toutes ces règles. 13. Nommez trois noms très irréguliers au pluriel. *L'aïeul* a *les aïeuls* et *les aïeux;* *le ciel* a *les ciels* et *les cieux;* et *l'oeil* a *les oeils* et *les yeux* (*lè-z'y'e*). 14. Comment formez-vous le féminin d'un adjectif? Je forme généralement le féminin d'un adjectif en ajoutant un *e* muet au masculin; comme, *grand, grande; fort, forte.* 15. Si *e* muet est la dernière lettre de l'adjectif masculin, comment formez-vous le féminin? Quand *e* muet est la derniére lettre de l'adjectif masculin, l'adjectif ne change pas; comme, *le pauvre homme, la pauvre femme.* 16. Comment formez-vous le féminin de *bon?* Je forme le féminin de *bon* en doublant la consonne finale aussi bien qu'en ajoutant l' *e* muet; comme, *bon, bonne.* 17. La consonne *n* est-elle la seule consonne que vous doublez pour former le féminin? Oh non, je double les consonnes *l*, *s* et *t* aussi souvent pour former le féminin; comme, *cruel, cruelle; vieil, vieille; muet, muette.* 18. Comment formez-vous le féminin d'un adjectif en *f?* Je forme le féminin d'un adjectif en *f* en changeant *f* en *ve;* comme, *un couteau neuf, une robe neuve.* 19. Comment formez-vous le féminin d'un adjectif en *x?* Je forme le féminin d'un adjectif en *x* généralement en changeant *x* en *se;* comme, *heureux, heureuse.* 20. Nommez quelques adjectifs qui sont très irréguliers au féminin. *Beau, belle; blanc, blanche; sec, sèche; doux, douce.* 21. L'adjectif combien de dégrés de comparaison a-t-il? L'adjectif a trois dégrés de comparaison: le positif, le comparatif, et le superlatif. 22. Comment formez-vous ces dégrés? Le dégré positif est l'adjectif simple. Je forme le comparatif en plaçant *plus* devant le positif; et je forme le superlatif en plaçant l'article défini devant le comparatif; comme, *grand, plus grand, le plus grand; grande, plus grande, la plus grande.* 23. Comparez *bon, mauvais*, et *petit. Bon, meilleur, le meilleur; mauvais, plus mauvais, le plus mauvais*, ou, *mauvais, pire, le pire; petit, plus petit, le plus petit*, ou, *petit, moindre, le moindre.* 24. Comment formez-vous le pluriel d'un adjectif? Je forme le pluriel d'un adjectif comme je forme le pluriel d'un nom: *petit, petits; gros, gros; heureux, heureux; égal, egaux.* 25. Quelle est la place de l'adjectif? Généralement l'adjectif vient après son nom; comme, *le papier blanc, la pomme douce;* mais je place quelques adjectifs, courts, expressifs, et très communs, presque toujours devant le nom; comme, *un beau château, un vieux mur, un joli petit garçon.*

26. Donnez un exemple de l'usage de *ce*, *cette*, et *ces*. J'emploie *ce* devant‿un mot masculin commençant par une consonne; comme, *ce crayon;* *cet* devant un mot masculin commençant par une voyelle (ou *h* muet); comme, *cet encrier*, *cet hôpital;* *cette* devant un mot féminin; comme, *cette belle rose;* et *ces* devant un mot pluriel; comme, *ces livres rouges.* 27. Quel est le pluriel de l'adjectif *tout?* Le pluriel de *tout* est *tous* (pas *touts*); comme, *tous les hommes*, *toutes les femmes.* 28. Hélène combien de livres‿a-t-elle? Elle a cinq livres, trois livres français et deux livres‿anglais. 29. Comment prononcez-vous *cinq livres?* Dites-vous *cin livres* ou *cink livres?* Je dis *cin livres* parceque le *q* est muet devant‿une consonne. 30. Charlot a six pommes. Dites-vous *si pommes* ou *siss pommes?* Je dis *si pommes* pour la même raison, *x* est muet devant la consonne *p.* 31. Si je vois dix arbres dans le jardin, est-ce que je dis *diz-arbres* ou *diss-arbres?* Vous dites *di-zarbres* parceque *s* entre deux voyelles a le son de *z.* 32. Prononcez-vous *huit* devant *hommes* comme devant *pommes?* Non, je dis *hui-tommes*, mais je dis *hui-pommes*, toujours pour la même raison, devant une consonne le *t* est muet. 33. Quelle est la différence entre l'adjectif anglais et l'adjectif français? L'adjectif anglais ne change pas, mais l'adjectif français est toujours au même genre et au même nombre que son nom. 34. Donnez un exemple. Je dis en anglais: *the fine horse*, *the fine horses;* *the fine cow*, *the fine cows.* Mais je dis en français, *le beau cheval*, *les beaux chevaux;* *la belle vache*, *les belles vaches.* 35. Comment faites-vous une question en français? Je fais une question française en plaçant le pronom, avec un trait-d'union, après le verbe; comme, *voyez-vous le livre?* *Prend-il* (*pran-til*) *la plume?* 36. Faites-vous une question autrement? Oui, je peux faire une question aussi en employant la locution (*phrase*) *est-ce-que;* comme, *est-ce-que vous voyez le livre?* *Est-ce qu'il prend la plume?* 37. Que faites-vous avec *il* ou *elle* quand le verbe finit par une voyelle? Quand le verbe finit par une voyelle, je place -t- (*un t avec deux tirets*) entre le verbe et *il* ou *elle;* comme, *a-t-il le livre?* au lieu de (*instead of*) *a-il le livre?* *Marque-t-elle les‿heures* (au lieu de *marque-elle les heures*)?

335. (The above should be read aloud in turn by each member of the class until it is all readily translated by the listeners. French answering to French questions should be then attempted, and kept at until tolerably successful. Many of us are poor listeners, our ears having become dull from neglect in paying attention, so that practice of this kind is just what we require.)

336. CINQUIÈME EXERCICE, anglais-français.

1. How do you know that the gender of a French Noun is masculine? I know that the gender of a French Noun is masculine if I can put le or un

before that Noun. 2. Give an example. The gender of livre is masculine because I can say le livre or un livre. 3. How do you know that the gender of a French Noun is feminine? I know that the gender of a French Noun is feminine if I can put la or une before that Noun. 4. Give an example. The gender of plume is feminine because I can say la plume or une plume. 5. When is a Noun in the singular number? (Un nom quand est-il au nombre singulier?) A Noun is in the singular when it represents only one single person or one single thing. (Un nom est au singulier quand il ne représente qu'une seule personne ou qu'une seule chose.) 6. Give an example. *The book* is in the singular; *a pen* is also in the singular. 7. When is a Noun in the plural? A Noun is in the plural when it represents several (plusieurs) persons or several things; as, *two books, three pens, eight men.* 8. How do you form the plural of a French Noun? I form the plural of a Noun by adding an *s* to this Noun; as, le cahier, les cahiers; la chèvre, les chèvres. 9. In what number is a Noun that represents only one single person or one single thing? A Noun that represents only one single person or only one single thing is in the singular. 10. What letter do you add to a Noun to show that it is in the plural? (Quelle lettre ajoutez-vous à un nom pour indiquer qu'il est au pluriel?) I add the letter *s* to a Noun to show that it is in the plural. 11. What is the difference between a Noun and an Adjective? A Noun is the word that serves to name something; an Adjective is a word that serves to indicate some quality of that Noun. (Un nom est le mot qui sert à nommer quelque chose; un adjectif est le mot qui sert à indiquer quelque qualité de ce nom.) 12. Give an example. When I say *a good horse*, *horse* is a Noun because it is the name of the animal; *good* is an adjective because it tells a quality of the animal. (Quand je dis un bon cheval, *cheval* est un nom parce qu'il est le nom de l'animal; *bon* est un adjectif parcequ'il indique une qualité de l'animal.) 13. How do you form the feminine of a French Adjective? I form the feminine of a French Adjective by adding an *e* mute; as, un homme prudent, une femme prudente. 14. When is an adjective in the masculine singular? An adjective is in the masculine singular when its Noun is in the masculine singular; as, le beau livre. 15. In les belles fleurs why is the Adjective in the feminine plural? (Dans *les belles fleurs* pourquoi est l'adjectif au féminin pluriel?) Because it qualifies a Noun that is in the feminine plural. (Parcequ'il qualifie un nom qui est au féminin pluriel.)

337.—16. How do you form the plural of an Adjective? I form the plural of an Adjective in the same way as I form the plural of a Noun; as, l'arbre vert, les arbres verts; le beau morceau, les beaux morceaux. (Je forme le pluriel d'un adjectif à la même manière que je forme le pluriel d'un nom; comme, *l'arbre vert*, etc.) 17. How many degrees of comparison has an Adjective? An Adjective has three degrees of com-

parison, the positive, the comparative, and the superlative. 18. What is the positive? The positive degree is the Adjective itself (l'adjectif **même**); as, *the beautiful carriage.* 19. What is the comparative? The comparative is the Adjective with comparison; as, *the carriage is more beautiful than the horse.* 20. What is the superlative? The superlative is the Adjective carried to a very high degree (**porté à un très haut degré**); as, *your carriage is the most beautiful of all the carriages.* 21. How do you generally form the comparative and superlative? I generally form (**je forme généralement**) the comparative and the superlative by putting (**en mettant**) **plus** and **le** (**la**) **plus** before the positive; as, **beau, plus beau, le plus beau; belle, plus belle, la plus belle.** 22. Form the comparative and the superlative of **bon. Bon, meilleur, le meilleur.** 23. Form the comparative and the superlative of **petit. Petit, plus petit, le plus petit**; also, **petit, moindre, le moindre.** 24. How do you ask a question in French? I ask a French question by putting the Pronoun, with a hyphen, after the Verb; as, **vous venez, venez-vous?** 25. Is there another way to ask a question? Yes, I can ask a question also by beginning the sentence with **est-ce-que**; as, **vous venez, est-ce-que vous venez?** 26. What do you do with **il** or **elle** when the Verb ends in a vowel? I set a **t** between two hyphens before **il** or **elle**; as, **change-t-elle sa place? Parle-t-il français?** 27. Where do you place an interrogative word (**un mot interrogatif**)? I generally place an interrogative word at the beginning (**au commencement**) of the question; as, **où allez-vous? Qui est là? Qu' écrivez-vous?** 28. How do you know that the word **chèvres** is in the plural? I know that the word **chèvres** is in the plural because it does not represent *one* goat but *several* goats. 29. Has your brother more fingers on his left hand than on his right hand? No, he has just as many fingers on his left hand as on his right hand. 30. When the little hand of the clock is on the figure five and the big hand is on the figure twelve, what o'clock is it? It is exactly five o'clock. 31. When does the stick beat the dog? The stick beats the dog when the dog worries the cat. 32. When does the cow drink the water? The cow drinks the water when the water extinguishes the fire. 33. Is it a big rat that pierces the mountain? No, it is a little mouse that pierces the mountain. 34. When does the little ant go to Jerusalem? The little ant goes to Jerusalem when the sun melts the snow. 35. What does the snow say to the little ant? The snow says, "I do not freeze your foot, my poor little ant, on your way to Jerusalem." 36. What does the ant say to the snow? The ant says, "Oh thank you, Lady Snow, how kind you are! At last I am going to go to Jerusalem."

(Study of the above: 1. Translate into French in class. 2. Write out translation at home. 3. Read translation back into English. 4. Answer French questions by French answers. When all this is well done, **La Sixième Leçon** may be started, but no sooner.)

SIXIÈME LEÇON.

338. STUDENT.—Bonjour, mon professeur!

TEACHER.—Bonjour, mon ami! Quite ready for our next step?

339. STUDENT.—*What is it to be, Master?*

TEACHER.—Our next step will be in the direction of the management of what grammarians call Case.

340. STUDENT.—*Is Case more difficult to manage than Number?*

TEACHER.—The idea of Case is certainly more complicated than that of Number, but, in comparison to Latin, the management of French Cases is not very hard work; besides, we shall not begin with difficulties.

341. STUDENT.—*Before starting on Case, please satisfy yourself as to the correctness of what I have learned regarding Number.*

TEACHER.—What did the Cinquième try to teach you?

342. STUDENT.—*First, some general rules for forming the plural of Nouns and Adjectives; next, how to make a practical use of these rules.*

TEACHER.—In what way does the formation of the French plural differ from that of the English?

343. STUDENT (slowly and thoughtfully).—*Both plurals, generally, are formed by the addition of* s *to the singular. But as* s *is seldom sounded at the end of a French word, the ear detects the plural, not so much from the Noun itself as from the Article that accompanies it. When I say* la table, les tables; le livre, les livres; l'homme, les hommes, *it is easy to detect the plural.*

TEACHER.—The French, therefore, may often omit s in the plural where no such omission would be permitted in English?

344. STUDENT.—*Yes, Master. When the French Noun ends in* s, x, *or* z, *no* s *is to be added; as,* le fils, les fils; la voix, les voix; le nez, les nez.

TEACHER.—Is the English rule of forming the plural by adding *s* to the singular a very strict one.

345. STUDENT.—*Oh no, Master. The necessities of spelling, pronunciation, etc., often require a little more than the mere addition of* s; *for example: the plurals of* calf, fly, *and* church *are* calves, flies, *and* churches.

TEACHER.—Mention a few irregular English plurals.

346. STUDENT.—Woman, women; tooth, teeth; mouse, mice, *etc.*

TEACHER.—Mention a few English Nouns that seem to have only one form.

347. STUDENT.—Deer, sheep, trout, *etc. are both singular and plural. Such words as* bismuth, strength, stiffness, *etc. seem to have no plural; words like* scissors, trousers, nippers, *etc. seem to have no singular.*

TEACHER.—What French rule for the formation of the plural is probably without exception?

348. STUDENT (thinking).—*When the singular ends in* e *mute, the plural, whether of a Noun or an Adjective, is always formed by the addition of* s; *as*, livre, livres; douce, douces.

TEACHER.—Mention one irregularity in the French plural.

349. STUDENT.—*One is that several Nouns in* al *and a few in* ail, *change these terminations into* aux *for the plural; as*, cheval, chevaux; travail, travaux; *etc.*

TEACHER.—Mention another irregularity in the formation of the French plural.

350. STUDENT.—*Nouns in* au, eu, *and several in* ou, *take an* x *to form the plural; as*, le tableau, les tableaux; le feu, les feux; le bijou, les bijoux.

Teacher.—What is a very irregular French plural?

351. STUDENT.—Les yeux, *the plural of* l'oeil, *is a very irregular plural.*

TEACHER.—Compare the Adjectives *good*, *bad*, and *little* in English and French.

352. STUDENT.—Good, better, best; bon, meilleur, le meilleur; bad, worse, worst; mauvais, pire, le pire; little, less, least; petit, moindre, le moindre.

TEACHER.—What are the plurals of mon, son, and votre?

353. STUDENT.—*The plural of* mon *or* ma *is* mes; *as*, mon cheval, mes chevaux; *of* son *or* sa *is* ses; *as*, sa plume, ses plumes; *and of* votre *is* vos; *as*, votre plaisir, vos plaisirs.

TEACHER.—Your general ideas regarding number are so correct that you can now enter on the study of Case without much misgiving.

354. STUDENT.—*The word* case *seems to me to be a strange term to use in grammar. I know what a* watch case *is, and a* book case *and a* law case. *But I don't see what a* case *has to do with words.*

TEACHER.—*Case*, generally meaning a cover, in grammar signifies a *declining* or *falling away*. You naturally look surprised, for its adoption as a grammar term was due to a very fanciful analogy prevalent among the early grammarians. The Nouns in a sentence they compared to poles occupying various positions on a plain. The Subject Noun they called the Rectus or upright, as being really the most remarkable, standing straight up

like a may-pole. The other Nouns they bunched together as *obliquities* (CASUS), or *fallings away* at various angles, and such changes they called the *declination*, now shortened into *declension.*

355. STUDENT.—*You tell me, Master, something which, though not very clear, is certainly interesting. What do you mean by the other Nouns?*

TEACHER.—The different Nouns, in different parts of a sentence, are used to give different kinds of information. A full explanation of the difficulties of language cannot, of course, be attempted here, but even a slight and hurried explanation is better than none at all. Now please pay strict attention. In such a sentence as "The king praises the soldier" (le roi loue le soldat), what information is given?

356. STUDENT.—*I am told that the king praises the soldier.*

TEACHER.—What word denotes the Subject of the sentence?

357. STUDENT.—*The word "king" denotes the subject, he being spoken of as the performer of the action.*

TEACHER.—How do you know that the king is performer of the action?

358. STUDENT (slowly).—*I should think it is because the king is first spoken of and set immediately before his action.*

TEACHER.—You appear to think then that the Subject must occupy a certain position in the sentence?

359. STUDENT.—*Precisely,* mon maître. *By changing the position of the Nouns, you change the nature of the information also. There is no telling what the Subject is unless it is mentioned first.*

TEACHER.—You are quite right as long as you speak of an English sentence, but you can not say the same thing of a Latin sentence. The Subject of a Latin sentence may occupy *any* position; it may be in the beginning, in the middle, or even in the end of the sentence.

360. STUDENT.—*That is certainly curious,* mon maître. *How do you say in Latin "The king praises the soldier?"*

TEACHER.—I can say it in six different ways: *rex laudat militem*, or *rex militem laudat*, or *militem rex laudat*, or *militem laudat rex*, or *laudat militem rex*, or *laudat rex militem*. These six sentences mean precisely the same thing, because *rex* is the form that the Subject takes *always*, no matter what may be its position.

361. STUDENT (thinking).—*And how do you say "The soldier praises the king" in Latin?*

TEACHER.—*Miles laudat regem*, and so on in six different ways, as before, only you will notice that "king" is no longer *rex* but *regem*, and that "soldier" is no longer *militem* but *miles*, the form the word assumes when it is the Subject.

362. STUDENT.—*It is the ending of the Noun, therefore, in Latin, rather than its position that tells whether it is the Subject or not?*

TEACHER.—Precisely so. If the ending of a Noun is that of what is

called the Accusative Case that Noun cannot denote the Subject of the sentence. The subject must be always in what is called the Nominative Case. Do you understand that?

363. STUDENT.—*I think I do*, mon maître. (Reflecting.) *When translating a Latin sentence, instead of turning it into English by taking the words as they stand, I must first find out the Subject by looking for the Noun that is in what you call the Nominative Case.*

TEACHER.—Again quite right. Simple as such a rule is, most schoolboys take a long time to get it into their heads. They are very slow in realizing to themselves that every change of Case (that is, of spelling) tells that a different purpose is to be denoted by the Noun.

364. STUDENT (smiling).—*They can hardly be blamed for that*, mon maître. *Purposes must be pretty numerous.*

TEACHER.—The purposes of Nouns are, no doubt, pretty various, but their number may be considerably reduced by generalization. For example: in the sentence, "The king praises the soldier," what is the use or purpose of the word "soldier?"

365. STUDENT.—*It tells us what person the* king *is praising.*

TEACHER.—Yes; he can't praise without praising something, and "soldier" designates the *object* praised. Its *Case*, therefore, or *falling away* from the RECTUS or "upright," is called in English the Objective. In Latin it is called the Accusative, and must be spelled differently to show the distinction. This once known it is easy to translate *militem rex laudat*, no matter how the words are arranged. You must also understand that the Subject Noun, though at first called the RECTUS or "upright," that is no *Case* at all, was by degrees considered to be one, and for convenience was called the Nominative or naming Case because it tells the name of the Subject.

366. STUDENT.—*Well, that seems clear enough, but suppose I wished to say* "the king praises the centurion's soldier." *Would a new change of termination be necessary for* centurion's?

TEACHER.—Of what use is the word *centurion's* in the sentence?

367. STUDENT.—*It tells what particular soldier the king praises.*

TEACHER.—Being, therefore, neither the Subject nor the Object of the action, it can be neither in the Nominative nor in the Accusative Case. But being a *distinguisher* or *qualifier*, it is in another Case, called the Genitive in Latin, the Possessive in English, and meaning pretty much the same thing. *Rex militem centurionis laudat.* Here, however, it is evident that *centurionis* must have a particular *position* in the sentence, namely, one as close as possible to the Noun which it qualifies. You see the reason, of course?

368. STUDENT (reflecting).—*Yes, the change of spelling, though showing it to be a qualifier, would not enable us to tell what Noun it qualified unless it was placed next to it. If placed immediately after* rex, *it would mean the*

centurion's *king*, *not the* centurion's *soldier*. *But this Genitive is only the third Case*, mon maître. *Must there not be a good many more of them?*

TEACHER.—There are three more, but only one of them demands some serious attention; it refers to what is called the *Indirect Object* of a Verb. Notice that some Verbs make good sense without any Object at all; as, *birds fly*, *wheels turn*, *waters flow*. Other Verbs require only one Object; as, *bears like honey*, *cars hold freight*, *men drive horses*. But another class of Verbs requires two Objects, one called the *Direct* and another called the *Indirect*; as, *the teacher gives the pupil a lesson*, *the guide shows the traveller the way*, *the mother tells the child a pretty story*. In the last sentence what is the use of the word *child?*

369. STUDENT.—*It mentions the person that the mother tells a pretty story to.*

TEACHER.—As she tells the story, *story* is the Direct Object and *child* the Indirect Object. In the sentence, *The guide shows the traveller the way*, what is the Direct Object and what the Indirect?

370. STUDENT.—*As the guide shows the way*, way *must be the Direct Object and* traveller *the Indirect.*

TEACHER.—In the sentence, *The teacher gives the pupil a lesson*, what is the Direct Object and what the Indirect?

371. STUDENT.—*As the teacher gives a lesson*, lesson *must be the Direct Object and* pupil *the Indirect.*

TEACHER.—Right. In such sentences the Direct Object usually shows what is called the *thing* and the Indirect Object the *person*. The Indirect Object in Latin is shown by a Case called the Dative, but for which there is no name in English. To any foreigner, however, a knowledge of the Dative Case is very useful in the study of French. For example: the English sentence, *the king gives bread to the centurion's soldier*, is in Latin, *rex dat panem militi centurionis*. Here *militi*, showing the Indirect Object, is put in the Dative Case. With plenty of practice the use of the Dative Case can be easily learned.

372. STUDENT.—*What are the next two Cases*, mon maître?

TEACHER.—One of them is readily understood from a single example. In the sentence, "*Paul, give this book to James*," what is the use of the word *Paul?*

373. STUDENT.—*It gives the name of the person spoken to.*

TEACHER.—Exactly. The Noun that gives such information is said to be in the *Vocative* Case. Do you understand this?

374. STUDENT.—*I think so*, mon maître. (Repeating) *The Vocative Case tells the name of the person spoken to; as*, Paul, give the book to James. *Here* Paul *is in the Vocative Case. What is the last Case*, mon maître?

TEACHER.—By the last Case, called the *Ablative*, other particulars regarding the action of the Verb, such as the *cause*, the *manner*, the *time*, the *instrument*, etc., were usually expressed.

375. STUDENT.—*But*, mon maître, *you do not surely mean to say that* all *the other relations and purposes to be effected between Verbs and Nouns could be expressed by one single Case?*

TEACHER.—Oh no, that would be impossible. A great number of these relations could be expressed pretty well by the Ablative, but not all. Unusually peculiar relations, such as *the bird flew* OVER *the fence*, *a cloud rests* ON *the mountain*, *the man swam* ACROSS *the river*, etc., were usually expressed by another class of words like *over*, *on*, *across*, etc., called Prepositions, regarding the nature of which we have already learned a little, and are to learn much more in the proper place. But, for the present, you have been told quite enough regarding the way in which the famous Latin language managed some of its Noun difficulties at the era of its greatest perfection, nineteen hundred years ago.

376. STUDENT.—*But*, mon maître, *excuse me for asking why you say so much about Latin? Is it not French we are studying?*

TEACHER.—What we call French to-day is the language of a people whose ancestors spoke for fully five hundred years the Latin language and no other.

377. STUDENT.—*Did the Latin language originate in France?*

TEACHER.—No; Latin originated in the neighborhood of Rome, a famous city in Italy, whose warlike inhabitants conquered the rest of that country, and ruled it with the greatest wisdom.

378. STUDENT.—*How did the Latin get into France?*

TEACHER.—That is a sensible question, but even a hasty answer must be deferred for another lesson or two. The remainder of the present is to be devoted to the study of the French Cases. What have we been saying regarding the Latin Cases? How did the Romans express the *Cases*, that is the various relations of Nouns to each other and their various modifications by the Verb?

379. STUDENT.—*The Romans made their Cases mainly by terminations and expressed the other relations by Prepositions—but, Master, excuse me for venturing the opinion that the Preposition way was the easiest way.*

TEACHER.—The Termination way must have had some merit, seeing its frequent use in the early growth of most languages. Even to-day *Charley's book* is oftener heard than *the book of Charley.*

380. STUDENT.—*We have then a Termination-Case still in English*, mon maître? *Oh! now I see why* Charley's *must have an apostrophe.*

TEACHER.—Why is an Apostrophe necessary in the English Genitive?

381. STUDENT (thinking).—*We want a Genitive in order to qualify or describe* the book, *as the* s *alone would only tell the plural. Therefore something is required besides the* s.

TEACHER.—How, then, is the English Genitive formed?

382. STUDENT.—*I now see that it is formed by annexing both an apostrophe and the letter* s *to the Nominative.*

TEACHER.—Yes, both are required, the *s* for the ear, and the apostrophe to prevent the eye from confounding the Genitive with the plural. When there are already several *s*'s in the Nominative, an additional *s* is not always necessary; as, *Cassius' dagger*, instead of *Cassius's*. One great objection, however, often prevents the use of the termination Genitive in English.

383. STUDENT.—*What is that*, mon maître?

TEACHER.—A little reflection on your part would probably soon enable you to tell, only we have not time for that just now. Compare the two expressions, *the horse's leg*, and *the table's leg*.

384. STUDENT (quickly).—*Oh yes*, mon maître! *One is good because the horse has life; the other is not good because the table is without life. So we must say* the leg of the table, *which is rather slow.*

TEACHER.—Yes, but slow or quick it is the correct expression here. There is often, however, in English, a pretty good way to get rid both of slowness and apostrophe altogether.

385. STUDENT.—*What is that, Master?*

TEACHER.—What can you call *the gate of the garden?*

386. STUDENT.—*The garden gate.*

TEACHER.—The maker of the coach? the master of a school? a tree of the forest? the case of a watch? a star of the evening?

387. STUDENT (answering).—*The coachmaker, a schoolmaster, a forest tree, a watch case, an evening star.*

TEACHER.—What conclusion can you draw from such examples?

388. STUDENT.—*That I can often qualify a Noun by simply putting the qualifier before it and making both into a kind of compound word.*

TEACHER.—Suppose you met such a compound word—*garden-gate*, for example—and wished to turn it into Latin, how would you try to do so? By hunting up a Latin compound word?

389. STUDENT.—*Oh no*, mon maître! *I would look out the word for* gate *in the Latin dictionary and set it down just as I should find it, in its Nominative Case. Then I would look out the word for* garden, *but would take care to set that down in its Genitive Case, as a qualifier.*

TEACHER.—Such a proceeding would be quite right for Latin, but all such care regarding a change of termination would be totally unnecessary in French. No termination French Cases whatever exist any longer. They have been dropped out of the language for more than a thousand years. The relations of Nouns with regard to each other and their modifications by Verbs are now shown altogether in two ways: 1. by their position in the sentence; 2. by the employment of Prepositions.

390. STUDENT.—*I think I have learned enough French already*, mon maître, *to know something about their position.*

TEACHER.—Most likely you have, the position idea being almost identical

in both languages. For example: where is the Nominative Case in a declarative sentence, and where is the Accusative?

391. STUDENT.—*The Nominative, denoting the Subject, precedes the Verb, and the Accusative, denoting the Object, follows it; as,* le garçon prend la plume. *It was only interrogative sentences that ever gave me any trouble.*

TEACHER.—The position of the Nominative and the Accusative Cases generally gives no trouble whatever, but tell me what you remember of the names and uses of the next two Cases.

392. STUDENT (looking over his notes).—*The next two Cases are what you call the qualifying Case or Genitive, and what you call the Indirect Object Case or Dative. I think I can even tell how these are expressed in French.*

TEACHER.—Let us see. *Charley gives Paul's book to William.* Say that in French and tell the Cases.

393. STUDENT.—Charlot donne le livre de Paul à Guillaume. Charlot, *the Subject of the sentence, is in the Nominative Case.* Livre, *the Object of the Verb's action, is in the Accusative.* De Paul, *describing the book, is in the Genitive; and* à Guillaume, *the Indirect Object of the Verb, is in the Dative. The Subject I set before the Verb, the Object I set after it; the Genitive and Dative I make by setting* de *before a Noun for one, and by setting* à *before a Noun for the other.*

TEACHER.—Your ideas in the main are quite correct, but your management of de and à would often lead you into terrible trouble. For example: say in French, "*My little brother gives the boy's book to the dog.*"

394. STUDENT.—Mon petit frère donne le livre de le garçon à le chien.

TEACHER.—That may have been good French five hundred years ago, but every little child in France would laugh at it to-day. By long usage de le has been shortened into du, and de les into des; also the combination à le has become au and à les has become aux. Your sentence, therefore, should have been: Mon petit frère donne le livre du garçon au chien. You look as if you understood all that—do you really?

395. STUDENT.—*I think I do,* mon maître; *but before I answer I want to ask—are* de la, à la, de l' *and* à l' *always right?*

TEACHER.—Yes, such combinations are always right; it is only de le, à le, de les and à les that are always wrong.

396. STUDENT.—Merci bien, mon maître. *That being settled, I proceed to the suppression of* le *after* de *and* à. (Slowly) *Instead of* de le *I must say* du, *and* des *instead of* de les; *also, instead of* à le *I must say* au, *and instead of* à les *I must say* aux *with an* x. *This* x, mon maître, *is probably always silent before a Consonant, and always pronounced like* z *before a Vowel.*

TEACHER.—Quite right, x is always silent before a Consonant, and aux enfants is pronounced o-zan-fan.

397. STUDENT.—*Another idea occurs to me*, mon maître. *I can understand now that there can be no French Declension in the Latin sense, as there is no change of termination. But can't a little table, giving the four French Cases with their various meanings, be called a kind of Declension? If so, Master, would not the study of such a table be of considerable assistance in keeping my mind clear whilst striving to manage French Nouns?*

TEACHER.—No doubt it would. French teachers don't seem to think much of its utility in the instruction of French children, but the value of such a table to a foreigner cannot be questioned. I begin with models of the Declension with the Definite Article. First; if the Noun, masculine or feminine, begins with a Vowel or h silent, it is thus declined:

Singular.	Plural.
Nom. l'homme the man	les hommes the men
Gen. de l'homme of the man	des hommes of the men
Dat. à l'homme to the man	aux hommes to the men
Acc. l'homme the man	les hommes the men

(Pronounced l'om', d'l'om', à l'om', l'om', lè-zom', dè-zom', o-zom', lè-zom'.)

A Noun masculine beginning with a Consonant is thus declined:

Singular.	Plural.
Nom. le garçon	les garçons
Gen. du garçon	des garçons
Dat. au garçon	aux garçons
Acc. le garçon	les garçons

A Noun feminine beginning with a Consonant is thus declined:

Singular.	Plural.
Nom. la fleur	les fleurs
Gen. de la fleur	des fleurs
Dat. à la fleur	aux fleurs
Acc. la fleur	les fleurs

Have you written all this off?

398. STUDENT.—*Oh yes*, mon maître. *I think I now understand the three Declensions of the Definite Article thoroughly.*

TEACHER.—Decline according to the above models the following Nouns: le livre, la boîte, l'ami, le beau cheval, la belle nuit, la pomme douce, etc.

399. STUDENT.—*Singular*, *Nominative*, le livre, *the book; Genitive*, du livre, *of the book*, *etc.* (Answers all correctly.)

TEACHER.—Yes, you know the Definite Article Declension very well, but of course, you need some practice in its use. You will get it in the following sentences. Copy off their English as fast as I write them on the board:

1. Pourquoi allez-vous au bois? Pour chercher le fils du charpentier. 2. Le professeur à qui donne-t-il le journal français? Il

donne le journal français au petit-fils de son ami. 3. Quel est le nom du beau cheval de votre frère? Le nom du beau cheval de mon frère est Bayard (ba-yar). 4. Quel cri entendez-vous? Le cri du petit perroquet vert ou le cri du grand chat noir? J'entends le cri du petit perroquet vert; le grand chat noir est dans la maison du grand-père de mon ami. 5. Votre frère quels livres donne-t-il à ces deux petits garçons? Il donne six livres allemands aux deux petits garçons du monsieur anglais (si-livr-zal'man-zo-de-p'ti-gar-son-du-me's'ye-an-glè). 6. A qui parle votre frère? Il parle au tailleur français. 7. De quoi parle le tailleur à votre frère? Il parle du grand magasin de la Troisième Rue. 8. Tournez le bouton, Charlot. Parlez-vous du bouton rouge ou du bouton jaune, Monsieur? Je parle du bouton jaune. Bien, Monsieur, je tourne le bouton jaune. 9. Où va le fils du vieux charpentier? Il va au petit bateau blanc que vous voyez sous le vieil arbre. 10. Votre cousin de quels chapeaux parle-t-il? Il parle des grands chapeaux des hommes, il ne parle pas des petits chapeaux des écoliers.

TEACHER.—Translation ready?

400. STUDENT.—*Pretty nearly*, mon maître. (Examining and correcting.) *All right now. It has not given me much trouble.*

TEACHER.—Probably not, but let us put it to the test. English of the fourth?

401. STUDENT.—*What cry do you hear? The cry of the little green parrot, or the cry of the big black cat? I hear the cry of the little green parrot; the big black cat is in the house of my grandfather's friend.*

TEACHER.—The first?

402. STUDENT.—*Why are you going to the wood? To look for the carpenter's son.*

TEACHER.—The eighth?

403. STUDENT.—*Turn the knob, Charley. Are you speaking of the red knob or of the yellow knob, sir? I am speaking of the yellow knob. All right, sir, I turn the yellow knob.*

TEACHER —The fifth?

404. STUDENT.—*What books is your brother giving to those two little boys? He is giving six German books to the English gentleman's two little boys.*

TEACHER.—The second?

405. STUDENT.—*To whom does the teacher give the French paper? He gives the French paper to his friend's grandson.*

TEACHER.—The ninth?

406. STUDENT.—*Where is the old carpenter's son going? He is going to the little white boat that you see under the old tree.*

TEACHER.—The seventh?

407. STUDENT.—*Of what is the tailor speaking to your brother? He is speaking of the great store in Third Street.*

TEACHER.—The third?

408. STUDENT.—*What is the name of your brother's fine horse? The name of my brother's fine horse is Bayard.*

TEACHER.—The tenth?

409. STUDENT.—*Of what hats is your brother speaking? He is speaking of the men's large hats; he is not speaking of the schoolboys' small hats.*

TEACHER.—Quite correct. Take your cahier home now and study it. To-morrow, after examining it, I shall read out the French to be turned into English, and then read out the English to be turned into French. Be well prepared for both! Au revoir, mon ami.

410. STUDENT.—Au revoir, mon bon maître! (Next day.) *English all turned back again, and I hope, with few mistakes.*

TEACHER.—Let me first see the English. (Examining.) I find some mistakes in spelling; for example, you spell *knob* without a *k;* also in punctuation—as a general rule, please follow the French punctuation *strictly* until the time comes for studying English systematically—also be more particular in using the apostrophe with the English Possessive plural. For example: you must write *schoolboys' small hats* if you are speaking of more than one schoolboy. After marking the mistakes (which you must not fail to correct) I now read out each sentence for English translation (*does so, translation pretty fair*). I now read out the English for French translation. *Of what is the tailor speaking to your brother?*

411. STUDENT.—De que est le tailleur parle-t-il à votre frère?

TEACHER.—Very bad French! Le français est très mauvais, mon cher ami.

412 STUDENT.—*Oh yes,* mon maître! *Certainly it is, and I ought to be ashamed of myself.* Est *has no business in the sentence. It should be:* le tailleur de que parle-t-il à votre frère?

TEACHER.—That is better, though I don't ask why, because you are still learning by imitation rather than by reasoning. You are learning *words* only, pretty much from their use, as you did when a child. Que very often means *what*, but *of what* is not de que but de quoi.

413. STUDENT.—*I remember all that pretty well now,* mon maître; *still, I'm afraid I don't know the French well enough yet.*

TEACHER.—After a careful study of ten or fifteen minutes, write out the French translation once more as well as ever you can. Then examine; unless perfectly right, you should not present yourself for a new examination.

414. STUDENT.—Très bien, mon maitre! *I hope I am not so selfish as to ask you to listen to a lesson badly learned and stupidly recited.* (After twelve or fifteen minutes, during which Teacher is cutting the leaves of a new book.) *I have now examined myself twice, and am pretty confident I can manage the French correctly.*

Teacher.—Noticing how earnestly you did your work, I shall advance a step farther by asking you each French question, expecting a tolerably sensible answer in reply. Quel est le nom du beau cheval de votre frère?

415. Student.—Le nom du beau cheval de mon frère est Bayard.

Teacher.—I am glad you noticed the pronunciation—ba-yar. (*Asks all the other questions at random and finds most of them well answered.*) Your recitation is as good as I can expect it to be, considering that you are asked to remember only what you have been told. Don't attempt anything new for a while. Several more lessons are necessary before you can fly for yourself—Miss Lucy's pupils have been more years at French than you have been months. We now resume—what have you learned from our last sentences?

416. Student.—*I have learned that the management of the Definite Article masculine is quite different from that of the feminine in the Genitive and Dative Cases.*

Teacher.—In what respect?

417. Student.—*Two words become one:* de le *and* à le *become* du *and* au, *and* de les *and* à les *become* des *and* aux. *But,* mon maître, *may I ask a question that is probably silly?*

Teacher.—Risk it; very few questions are really silly unless when inopportune.

418. Student.—*As* x *in* aux, *when pronounced at all, seems only to replace* s, *why not stick to* s, *the real sign of the plural, instead of changing it into another letter?*

Teacher.—It is in combination with u alone that x ever denotes the plural, and this dates only since the invention of printing. When books were written instead of being printed, the penman loved to give the final us a little extra flourish, of which the printer thought his letter x to be a better imitation than his s, printing aux instead of aus, so that the irregularity has now become the model. Of such change of letter induced by flourishing we have plenty of examples in English, finding *law* for *lau*, *gay* for *gai*, *now* for *nou*, *boy* for *boi*, etc. But the French irregularity has been latterly so much complained of that in a few years x is likely to cease replacing s as the sign of the plural. Your question, therefore, can hardly be considered inopportune.

419 Student.—*I asked the question,* mon bon maître, *merely to clear the way for another, which is anything but inopportune. The French and the English Definite Articles seem to resemble each other a good deal; are their uses exactly alike?*

Teacher.—A very sensible question. The object of the Definite Article being to make the meaning clearer, its use in both languages is pretty much alike, but its employment in French is far more frequent. Its use in English is plain enough, but the French Article, telling so much more, is nearly

always indispensable. It may be said, indeed, to be always necessary, whether its Noun is taken in a particular or in a general sense; for example, l'or means *the gold* (in particular) or *gold* (in general). A Frenchman, therefore, speaking of *coffee*, says le café; of *gold*, he says l'or; of *France*, he says la France; of *beauty*, he says la beauté; of *wisdom*, la sagesse; of *pride*, l'orgueil; of *man*, l'homme; with *names of persons preceded by an Adjective or a title*, he says le petit Charlot, le Professeur Delacour. When speaking of *regular periods of time*, he says Je prends une leçon anglaise une fois la semaine (*I take an English lesson once a week*). Le lundi mon frère est libre (*Every Monday my brother is free*). Instead of mon, votre, etc., he usually says Ouvrez la bouche et fermez les yeux (*Open your mouth and close your eyes*). These examples must be enough for the present, as practice will be certain to teach you a good deal until the opportunity comes for detailing all the important exceptions.

420. STUDENT.—*But meantime*, mon maître, *one or two instances of the more frequent exceptions may put me a little on my guard.*

TEACHER.—Likely enough. Therefore I write out a few of the commonest: after the Prepositions de (*of* or *from*) and en (*in*, sometimes *to*) the Article hardly ever appears; as, *I am living in France*, Je demeure en France. *I am coming from Italy and going to Spain*, Je viens d'Italie et je vais en Espagne.

In lists of sovereigns, etc., the cardinal Adjective is used, and no Article; as, *Henry the Fourth*, Henri quatre; Louis onze, *Lewis the Eleventh*. The only exception is Philippe premier, *Philip the First*, not Philippe un. With the words *more* and *less*, the Article, always appearing in English, is never allowed in French; as, *the more money*, *the more trouble*, plus d'argent, plus de peine; *the more you study*, *the less you learn*, plus vous étudiez, moins vous apprenez. All this copied off?

421. STUDENT.—*Yes*, mon maître, *but I should understand it better if it had more examples.*

TEACHER.—Examples, no doubt, are useful, but too many on one subject would delay our approach to another. We shall have plenty of examples in course of time, and must at present be contented with a few.

EXAMPLES SHOWING THE USE OF THE DEFINITE ARTICLE.

Que dites-vous de la nécessité? Je dis qu'elle est la mère de l'invention.	What do you say of necessity? I say that necessity is the mother of invention.
Que dites-vous du café? Je dis que le café réjouit le cœur de l'homme.	What do you say of coffee? I say that coffee rejoices the heart of man.

Que dites-vous de l'exercice? Je dis que l'exercice est bon pour les enfants.

What do you say of exercise? I say that exercise is good for children.

Qu' est-ce que vous apprenez à l'école? J'apprends la géographie, le dessin, et l'histoire à l'école.

What do you learn at school? I learn geography, drawing, and history at school.

Où va votre cousin cette semaine? Il va d'Angleterre en Irlande.

Where is your cousin going this week? He is going from England to Ireland.

La France comment est-elle bornée au nord? Elle est bornée au nord par la Belgique.

How is France bounded on the north? It is bounded on the north by Belgium.

Le colonel Richard où demeure-t-il à présent? À présent il demeure en Canada mais cet hiver il va aux États-Unis.

Where is Colonel Richard living now? He is living in Canada at present, but he is going this winter to the United States.

N'aimez-vous pas le printemps? Oui, mais j'aime mieux l'été.

Don't you like spring? Yes, but I like summer better.

Parlez-vous bien l'anglais? Je parle un peu l'anglais, mais je parle passablement bien le français.

Do you speak English well? I speak English a little, but I speak French fairly well.

Comment trouvez-vous le fruit vert? Je trouve que plus le fruit est vert, plus il est aigre.

How do you find green fruit? I find that the greener the fruit, the sourer it is.

Quelle couleur préférez-vous? Je préfère le bleu au noir.

What color do you prefer? I prefer blue to black.

Comment vendez-vous ces bouteilles? Je vends ces bouteilles à trois francs la douzaine.

How do you sell these bottles? I sell these bottles at three francs a dozen.

TEACHER.—If this is all copied off, read it out until I hear your pronunciation. (STUDENT *does so.*) Now study all from No. 420, and know it well for next day.

422. STUDENT (Next day).—*All ready*, mon maître!

TEACHER (*Examining*).—Comment trouvez-vous le fruit vert?

423. STUDENT.—Je trouve que plus le fruit est vert, plus il est aigre.

TEACHER.—La France comment est-elle bornée au nord?

424. STUDENT.—Elle est bornée au nord par la Belgique. (Answers all the other questions in a way to show that he has mastered the lesson.)

TEACHER.—That is quite enough for the present regarding the Definite Article. We now pass to one of another kind, not known in English. Pay

strict attention to the questions I write out and to the answers you give in reply. Suppose I wanted some coffee, and said to the man in the French store, Monsieur, je veux café (*I want coffee*), would my French be good?

425. STUDENT.—*It would not*, mon maître. *According to your instructions in yesterday's lesson, we must always say* le café *whether we are speaking of a certain coffee in particular or of coffee in general.*

TEACHER.—Right. Then suppose I said je veux le café (*I want the coffee*), would the clerk understand me?

426. STUDENT.—*Hardly. He could not tell whether you spoke of some coffee that had been left for you, or of coffee in general.*

TEACHER.—What then should I say to be readily understood?

427. STUDENT.—*You should say the French for* "I want *some* of the coffee."

TEACHER.—Unfortunately the word for *some* in French (quelque) has a more particular and precise meaning than that of the English word, so that the clerk might still be left in doubt.

428. STUDENT.—*Then you should ask in French for* a pound *of the coffee*, a package *of the coffee*, a bag *of the coffee, etc., according to the quantity you happened to need—I see, however*, mon maître, *that all such terms are too precise for ordinary use, especially as the buyer has not always made up his mind as to the exact quantity that he wants. So the difficulty still exists.*

TEACHER.—It is a difficulty that a Frenchman gets rid of very quickly. When he wants a *part* of a *quantity*, he simply mentions the *quantity* Noun with de before it. For example: la laine, meaning *wool*, la viande *meat*, la soie *silk*, votre vin *your wine*, le pain *bread*, etc.; when he asks for *some wool* he says je veux de la laine; for *some meat*, je veux de la viande; for *silk* or *some silk*, je veux de la soie; for *some of your wine*, je veux de votre vin; for *some bread*, je veux du pain (de le not being allowed); for *some coffee*, je veux du café; *I want some books*, je veux des livres (de les not allowed); *I want some good books*, je veux de bons livres.

429. STUDENT.—*Excuse me a moment*, mon maître. *Why not say* des bons livres?

TEACHER.—The expression depends altogether on the meaning. If I want some of *the good books* (*of my father*), des bons livres (de mon père) is quite right. But unless some such *particular* meaning is intended, de is always enough to set before the Adjective. However, if the Adjective follows the Noun, des is unchanged; as, je veux des livres allemands, *I want some German books*. This Article du, de la, de l', des, on account of being used to express only a *part* of a quantity, is called by grammarians the Partitive Article. Understand—the *Partitive Article*—not the *Definite Article in the Genitive Case*. It has all the Cases and the two Numbers,

though it must be admitted that in the Singular the Nominative Case is seldom used. Do you understand all this?

430. STUDENT (hesitating).—*I think I have a pretty clear idea of its meaning*, mon maître, *but you have the usual test.*

TEACHER.—You must not be flustered when meeting the English words *some* and *any* because the difference in their meaning is altogether immaterial in French. *Have you any coffee? Yes, I have some coffee.* Avez-vous du café? Oui, j'ai du café. Here the same Partitive Article does for *some* and *any*. *Haven't you some coffee? No, I have not any coffee.* N'avez-vous pas de café? Non, je n'ai pas de café. Here the same word de does also for *some* and *any.*

431. STUDENT.—*How is that*, mon maître? *Why not say* je n'ai pas du café, *according to your own rule?*

TEACHER.—A fair question which, though coming before its time, may as well be answered at once. Pas being a Noun, the Noun following as a qualifier must be in the Genitive. The Genitive of le café (*coffee*) is du café, which would be quite right in case of some *particular* coffee. But such not being the case, de is enough to show the Genitive, just as it does in une tasse de café, un verre de vin (*a cup of coffee, a glass of wine*).

432. STUDENT.—Pas *being a Noun*, mon maître, *the necessity of the Genitive is evident. But is* pas *a Noun in such sentences?*

TEACHER.—Pas, meaning a *pace* or *step*, implies a *short distance.* In the early stages of the language je ne vais was enough to say *I don't go.* But ne being a small word of poor sound, je vais and je ne vais could hardly be distinguished, especially if spoken rapidly. To make himself clearly understood, therefore, the speaker often added pas, saying je ne vais pas, *I don't go a step*, meaning *I don't go at all.* The expression was thereby so much improved that the use of pas gradually spread, until at last at the end of a negative phrase it could hardly be done without. Do you understand all this?

433. STUDENT (quickly).—*Certainly*, mon maître. Je n'ai pas du café *means* I have none of the coffee you are thinking about, *but* je n'ai pas de café *means* I have no coffee at all.

TEACHER (*much pleased*).—Well, there is no denying the fact that you are an exceedingly attentive pupil. When you go to Paris you will not be likely to puzzle the stationer by saying what another little Philadelphia boy once said: Monsieur, je veux quelque bleu l'encre et quelque blanc lettre papier.

434. STUDENT (laughing heartily).—*No*, mon maître, *I should not say that, though it is likely enough that I should say something else quite as absurd.*

TEACHER.—What would you say in the little Philadelphian's place?

435. STUDENT.—Monsieur, je veux de l'encre bleue et du papier blanc de lettre. *I see by the twinkle of your eye*, mon maître, *that I too must have made some blunder. But would it puzzle the salesman?*

TEACHER.—He would understand you like a flash, as he understood the other Philadelphia boy too, wrapping up his blue ink and white letter paper with as grave a face as if he was waiting on a grand duchess. But further talk on this subject we must defer to the Septième. It is now time to have some practice with what we have learned. Write out the following little Vocabulary:

436.

Thé, le (té) tea	Y a-t-il ? is there, are there ?
Je veux I want, desire	Il n'y a pas there is not, are not
Il veut he wants, desires	N'y a-t-il pas ? is there not ? are there not ?
Vous voulez you want, desire	Aime, aimez like, love
Il y a there is, there are	

When this is studied and known, write out good French for the following sentences as fast as you can copy them off the blackboard:

437. SENTENCES.

(When well understood to be learned by heart.)

1. *Paul, give some white paper to William and some yellow paper to little Johnny.*

2. *Ellen, do you want tea or coffee? Tea, if you please, Madam, I don't like coffee.*

3. *Do you want some apples, Charley? I want no apples, thank you, Madam; I want some yellow pears.*

4. *Who wants honey? I have a large bottle of honey. Lawrence wants honey; he likes honey.*

5. *What is Charley giving to the poor man that he sees on the sidewalk? He gives the poor man some straw for his dog house, and some leather for his old bag.*

6. *Have you any vinegar, sir, in your store? I have no vinegar, but I have some sweet apples and fine red pears in my store.*

7. *What do you want, my good little girl? What have you to sell* (à vendre), *sir? I have glass, wool, silk, and some beautiful red coral. I want some beautiful red coral, but I want no glass, sir.*

8. *Don't you want any German books? Are there any pictures in the German books? There is a picture on every page of the German books. Then I want four German books.*

9. *Are there no red roses on William's chair? No, but there are five white roses on his bench.*

10. *What does this little boy want? He wants good bread, good meat, good apples and good French books.*

French nearly ready?

438. STUDENT.—*French quite ready*, mon maître.

Teacher.—Read out the sentences according as I give the numbers. The third?

439. Student.—Voulez-vous des pommes, Charlot? Je ne veux pas de pommes, merci, Madame. Je veux des poires jaunes.

Teacher.—The ninth?

440. Student.—Est-ce qu'il n'y a pas de roses rouges sur la chaise de Guillaume? Non, mais il y a cinq roses blanches sur son banc.

Teacher.—The fifth?

441. Student—Charlot qu' est-ce qu' il donne au pauvre homme qu' il voit sur le trottoir? Il donne au pauvre homme de la paille pour la maison de son chien et du cuir pour son vieux sac.

Teacher.—The first?

442. Student.—Paul, donnez du papier blanc à Guillaume et du papier jaune au petit Jeannot. Je donne du papier blanc à Guillaume mais je n'ai pas de papier jaune pour le petit Jeannot.

Teacher.—The eighth?

443. Student.—Ne voulez-vous pas de livres allemands? Est-ce qu'il y a des gravures dans les livres allemands? Il y a une gravure sur chaque page des livres allemands.

Teacher.—The fourth?

444. Student.—Qui est-ce qui veut du miel? J'ai une grande bouteille de miel. Laurent veut du miel. Il aime le miel.

Teacher.—The seventh?

445. Student.—Que voulez-vous, ma bonne petite fille? Qu' est-ce que vous avez à vendre, Monsieur? J'ai du verre, de la laine, de la soie, et de beau corail rouge. Je veux de beau corail rouge.

Teacher.—The second?

446. Student.—Hélène, voulez-vous du thé ou du café? Du thé, s'il vous plait, Madame. Je n'aime pas le café.

Teacher.—The tenth?

447. Student.—Que veut le petit garçon? Il veut de bon pain, de bonne viande, de bonnes pommes, et de bons livres français.

Teacher.—The sixth?

448. Student.—Avez-vous du vinaigre, Monsieur, dans votre magasin? Je n'ai pas de vinaigre, mais j'ai des pommes douces et de belles poires rouges dans mon magasin.

Teacher.—Judging from your ready reading and good pronunciation, I should say that your translation is pretty correct. But that I can best tell to-morrow when I read out the French questions, for all of which I shall expect suitable French replies.

449. Student (next day).—*Ready for examination on the Partitive Article*, mon maître.

Teacher.—(*Taking* cahier, *marks mistakes, reads out questions, and*

seems pretty well satisfied with the answers.) So much has been gone through in the Sixième, review, considerations of Case, explanations regarding the Articles, etc., that we have now little space left for anything but the sentences so kindly furnished by Miss Lucy's pupils. Copy them off!

SENTENCES.

Bonjour, Monsieur et Madame Guilbert! La classe, Monsieur, veut entendre le problème que vous avez bien promis à la dernière leçon.

Good morning, Mr. and Mrs. Gilbert! The class, sir, desires to hear the problem that you kindly promised at the last lesson.

Très bien, mes enfants. Je suis prêt. Écoutez, tout le monde! Un certain homme est obligé à faire passer à l'autre coté d'une rivière un renard, une chèvre et un chou dans un bateau si petit et si étroit qu' il y a seulement assez de place pour deux à la fois. Aussi, voilà la question.

Very well, my children. I am ready. Listen, everybody! A certain man is obliged to convey to the other side of a river a fox, a goat and a (head of) cabbage in a boat so small and narrow that there is room enough for only two at a time. Accordingly, here is the question.

Comment l'homme remplit-il sa tâche, de sorte que pendant son absence ni le renard mange la chèvre ni la chèvre la chou? Répondez, mais chacun à son tour. A vous d'abord, Hélène.

How does the man accomplish his task, so that during his absence neither the fox eats the goat nor the goat the cabbage? Answer, but each one in his turn. You first, Ellen.

Eh bien, Monsieur, l'homme prend le renard à l'autre coté de la rivière dans son bateau, et ensuite revient pour le chou. Mais, ma chère enfant, pendant ce temps qu' est-ce qui empèche la chèvre de manger le chou? C'est bien vrai, Monsieur, je n'ai pas pensé à cela.

Well, sir, the man takes the fox to the other side of the river in his boat, and then returns for the cabbage. But, my dear child, during all this time what prevents the goat from eating the cabbage? Very true, sir, I did not think of that.

A votre tour, Jeanne! L'homme porte d'abord la chèvre au travers de la rivière, laissant le renard à ce coté-ci où il n'y a pas de danger qu' il mange le chou. Voilà au moins un bon commencement. Après cela que fait-il? Après cela je ne sais pas ce qu' il fait, Monsieur.

Your turn, Jane. The man first takes the goat across the river, leaving the fox on this side, where there is no danger of his eating the cabbage. That is at least a good beginning. After that I don't know what he does, sir.

Répondez, Marie, c'est à votre tour.

Answer, Mary, it's your turn.

Alors il revient et passe le chou, n'est-ce pas, Monsieur? Oui, oui, mais que fait-il ensuite? Ensuite il revient pour le renard, je crois. Mais pendant son retour pour le renard, le chou ne devient-il pas la proie de la chèvre? Cela va sans dire, Monsieur—je n'ai pas de bon conseil pour le pauvre homme.

Then he comes back and passes the cabbage over, doesn't he, sir? Yes, yes, but what does he do next? Next he returns for the fox, I think. But during his return for the fox, doesn't the cabbage become the goat's prey? That's quite true (goes without saying), sir—I have no good advice for the poor man.

À vous, Louise. Votre réponse? Mais ce bateau, Monsieur, est-ce qu' il est vraiment si étroit qu' il ne contient pas le renard et le chou avec l'homme? Oui! Le bateau est très petit. C'est sa petitesse qui fait toute la difficulté. Alors je n'ai rien à dire, excepté que l'homme est obligé de perdre le tiers de sa propriété.

Well, Louisa. Your answer? Now this boat, sir, is it really so narrow that it does not hold the fox and the cabbage with the man? Yes! The boat is very small. It is its small size that makes all the difficulty. Then I have nothing to say except that the man is compelled to lose his property.

Bien, Charlot, c'est à vous. Comment resolvez-vous cet énigme? Vous avez l'air assuré.

Now, Charley, you are called on. How do you solve the riddle? You look confident.

Oh Monsieur, c'est trop simple. D'abord, je passe le renard à l'autre coté, mais je rame très vite, vous comprenez, si vite en effet que là chèvre ne peut à peine même toucher le chou. Ensuite je passe le chou, enfin la chèvre, et voilà toute la besogne très heureusement finie. Mais, mon ami, quand le maître voit son chou à moitié rongé il trouve toute la besogne très malheureusement finie. Cela ne va pas, Charlot.

Oh sir, it is too simple. First, I pass the fox to the other side, but I row very quickly, you understand, so quickly that in fact the goat can scarcely touch the cabbage. Then I ferry the cabbage over, at last the goat, and there is the whole business very happily accomplished. But, dear boy, when the master sees his cabbage half gnawed away, he thinks the whole business very unhappily accomplished. That won't do, Charley.

Votre tour, Guillaume. Comment répondez-vous à la question? J'aborde la question d'une

Your turn, William. How do you answer the question? I approach the question in a different manner,

manière différente, Monsieur. Pour commencer: avec une ficelle j'attache le chèvre à un rocher ou à quelque arbre sur le banc, de sorte qu' elle ne peut pas toucher le chou pendant que je passe le renard à l'autre coté. Le reste est clair comme le jour.

sir. To begin, with a string I tie the goat to a rock or to some tree on the bank so that she cannot touch the cabbage while I am ferrying the fox over to the other side. The rest is clear as day.

Pas tout-à-fait, Guillaume, puisqu' il n'y a sur le banc de la rivière ni rocher ni arbre. C'est à vous, Laurent.

Not quite, William, since there is neither tree nor rock on the bank of the river. It is your turn, Lawrence.

Mais, Monsieur, cette idèe de la ficelle n'est pas si mauvaise. N'est-il pas bien possible que l'homme trouve dans sa poche assez de ficelle pour attacher la chèvre, même sans arbre ou rocher? Quant à la poche de l'homme, mon bon petit Laurent, tout est bien possible, mais comme la question ne parle ni de poche ni de ficelle vous ne pouvez parler ni de l'une ni de l'autre.

Why, sir, that string notion isn't so bad. Is it not quite possible that the man has in his pocket string enough to tie the goat, even without rock or tree? As to the man's pocket, my good little Lawrence, everything is quite possible, but, as the question mentions neither pocket nor string, you can't speak of either one or the other.

À vous, Paul, le dernier Vous avez l'air penseur. Avez-vous deviné le mot? L'homme qu' a-t-il fait?

The last turn is yours, Paul. You look quite thoughtful. Have you guessed the word? What has the man done?

Il commence, Monsieur, par passer la chèvre à l'autre coté de la rivière, où ensuite il passe le renard aussi. Mais il ne laisse pas la chèvre avec le renard. Au contraire, il repasse la chèvre à ce coté-ci où elle reste pendant que l'homme passe le chou à l'autre coté. Enfin il passe la chèvre, et voilà sa tache remplie. (Tout le monde applaudit.)

He begins, sir, by taking the goat to the other side of the river, where he next takes the fox also. But he does not leave the goat with the fox. On the contrary, he passes the goat back to this side, where she remains while the man is taking the cabbage to the other side. At last he passes the goat over, and there is his task fulfilled. (Everyone claps hands.)

Bravo, Paul! C'est comme cela que l'homme a fait la besogne. Merci, mes enfants. Un autre jour, une autre question.

Bravo, Paul! That is the way the man did the business. Thank you, my children. Another day, another question.

TEACHER.—French and English copied off?

450. STUDENT (Examining and correcting).—*Pretty nearly*, mon maître.

TEACHER.—Read out French and English, so that I may attend to your pronunciation as well as to the correctness of the copy. (STUDENT *does so, and the proper corrections are made.*) Now study it all so well at home that when I read the French to-morrow you can translate it into English without much trouble. Au revoir, mon ami!

451. STUDENT (Next day).—*If you read out* Le Problème *very slowly*, mon maître, *I think I can translate it with book closed.* (TEACHER reads Problème several times, at first very slowly, then rather quickly, and finally without following the order in the book. STUDENT understands him pretty well, and can translate some of the easy English into tolerable French.)

TEACHER.—Very fair. Now study the English, and do your best to make good French of it. Au revoir, mon ami!

452. STUDENT (Next day).—*The toughest job yet*, mon maître. *I have worked hard without accomplishing much.*

TEACHER (*Examining*).—"The boat is so small and narrow that there is room enough for only two at a time." French?

453. STUDENT.—Le bateau est—est—plaît-il?

TEACHER (*Repeats*).—"The boat, etc."

454. STUDENT.—Est—si petit—est si petit que—plaît-il?

TEACHER (*Tries other sentences with little success*).—I'm afraid the French words are hardly familiar enough.

455. STUDENT (Confused).—*I was pretty certain I should try your patience*, mon maître.

TEACHER.—The trouble is, mon ami, that you undertook too much at once. The Problème has about three pages in all. Suppose you study the first one thoroughly before attempting the others. Take one paragraph at a time, never passing it until you are sure you know it by covering up the French. Then with two paragraphs at a time apply the same test, until you have mastered the first page. Try the same plan with the second page, and report progress to-morrow. Au revoir, mon ami!

456. STUDENT (Next day).—*I feel radiant to-day*, mon maître! *The whole lesson has been repeated several times, so that I am pretty confident you will be satisfied.*

TEACHER (*Examining*).—"The smallness of the boat makes all the difficulty."

457. STUDENT (*Quickly*).—La petitesse du bateau fait toute la difficulté. (*Answers all the questions readily though not without many slight mistakes.*)

TEACHER (*Pleased*).—Your quickness in expressing the idea with tolerable correctness encourages me to give you another Exercice like the Cinquième, first in order to refresh your grammatical knowledge, but

mainly to enable you to catch the French sounds quickly, for you can never give a good answer without understanding the questions readily. Having some new words to learn, let us try to make their first acquaintance in the vocabulary.

VOCABULARY NO. 6.

458 NOUNS MASCULINE.

Adjectif adjective	Lieu (pl.-x) place
Alphabet (-bè) alphabet	Monde world
Animal (pl.-aux) animal	Nom (non) name, noun
Appétit appetite	Nominatif nominative
Beurre (be'r) butter	Nord north
Bifteck (-tèk) beefsteak	Objectif objective
Bord brim	Objet object
Cas (kah) case	Oeuf (e'f), oeufs (e') egg
Changement change	Petit-pain roll
Chocolat (-ko-la) chocolate	Plat (pla) dish
Choix (choi) choice	Point (poin) point, dot
Coeur (ke'r) heart	Prédicat predicate
Colonel colonel	Printemps (prin-tan) spring
Commencement beginning	Rien (ri-in) nothing
Conseil (-sè'y') advice	Roi king
Convié invited guest	Role part
Déjeuner (-é) breakfast	Signe (si'ny') sign
Diphthongue (dif-tong) diphthong	Son sound
Esprit (-pri) wit, cleverness	Sucre sugar
États-Unis (-zu-ni) United States	Sucrier sugar bowl
Été summer	Sujet subject
Exercice (eg-zer-siss) exercise	Témoignage (-n'yage) testimony
Franc (fran) franc	Thé (té) tea
Genre (janr) gender	Tréma diæresis
Goût (gou) taste	Usage (u-zaj) use
Hiver (i-vèr) winter	
Jambon (jan-bon) ham	

(At recitation, setting the Definite Article before each Noun will be found useful in learning Genders.)

459 NOUNS FEMININE.

Action (ak-si-on) action	Faim (fin) hunger
Approbation approbation	Faute (fote) fault, want
Bienséance good manners	Fille de chambre waiting maid
Bouche mouth	Fin end
Chocolatière chocolate pot	Foule crowd
Coque (kok) shell	Fraise strawberry
Crème cream	Géographie geography
Cuillère (kwi-yèr) spoon	Grammaire grammar
Différence difference	Groupe group
Doute doubt	Hotesse (o-tèss) hostess
Douzaine dozen	Invention (-si-on) invention

NOUNS FEMININE.—Continued.

Loi (lwa) law
Maîtresse mistress
Maman mamma
Mémoire memory
Merveille (-vè'y') wonder
Méthode (-tod) method
Moitié half
Moutarde mustard
Nécessité necessity
Omelette omelet
Peine (pène) pain, trouble
Pensée thought
Phrase (fraz) phrase
Pomme de terre (tèr) potato
Prononciation pronunciation,
Raison reason
Règle rule, ruler
Rivière river
Salle-à-manger dining-room
Santé health
Science (s'yanss) knowledge
Signification (si-n'yi-) meaning
Soucoupe saucer
Syllabe syllable
Tartine "tarteen"
Tasse cup
Terminaison end
Tranche slice

460 ADJECTIVES.

Accusatif, -ive accusative
Ancien, -enne (iin, -ienn) old, former
Attentif, -ive attentive
Beau, belle fine, beautiful
Bel, belle fine, beautiful
Beurré, -e buttered
Bienvenu, -e welcome
Bon, bonne good
Borné, -e limited
Bouillant, -e (bou-yan,-t) boiling
Bref, brève short
Cent (san) a hundred
Chaud, -e (sho, shode) hot
Cher, chère dear
Chéri, -e beloved
Datif, -ive dative
Délicat, -e delicate
Délicieux, -euse delicious
Délié, -e loose
Direct, -e (-ekt) direct
Digne (di'n'y') worthy
Dur, -e (dur) hard
Été been
Excellent, -e (-an, -ant) excellent
Féminin, -e (-in, -ine) feminine
Final, -e final
Frais, fraîche fresh, cool
Froid, -e cold
Grammatical, -e grammatical
Grand, -e great, tall
Gras, grasse fat
Gros, grosse stout
Haut, -e (o, ote) high, loud
Indirect, -e indirect
Jeune (je'n) young
Joli, -e pretty
Magnifique (-fik) magnificent
Maigre lean
Malade sick
Masculin, -e masculine
Mauvais, -e bad
Méchant, -e wicked
Même same
Meilleur, e (mè-ye'r) better
Merveilleux, -se wonderful
Mille (mil) thousand
Moindre (mo'indr) less
Mol, molle soft
Mou, molle soft
Nécessaire necessary
Neuf, neuve new
Nouveau, -elle new
Objectif, -ive objective
Ouvert, -e (-èr, -èrt) open
Perdu, e lost
Petit, -e (p'ti, p'tit) little
Plus more
Plusieurs several
Possessif, -ive possessive
Premier, -e (-é, ère) first
Présent, -e present
Prêt, -e ready
Saint, -e (sin, sint') holy
Second, -e (zgon, zgond') second
Seul, -e alone
Sucré, e sweet
Suivi, -e followed

ADJECTIVES.—Continued.

Tel, telle such
Tendre tender, fresh
Triste sad
Usité, -e used
Vague (vag) vague
Vide empty
Vieil, -eille (vi'è'y') old
Vieux (vi'e') old
Vilain, e (-in, -ène) ugly

PRONOUNS

Moi-même myself
Soi-même himself, herself
Vous-même yourself
Leur their

461 VERBS

(The termination er in Verbs is pronounced é.)

Accompagner (-a-n'ye') to accompany
Aider (è-dé) to aid
Aimer to love, to like
Ajouter to add
Amuser to amuse
Applaudir to applaude
Apporter to bring
Apprendre to learn
Arrêter to stop
Assurer to assure
Attacher to tie
Avoir to have
Battre to beat
Boire to drink
Brûler to burn
Changer to change
Chasser to hunt, drive away
Commencer to begin
Comprendre to understand
Contenir to contain
Croire to believe
Déjeuner to breakfast
Demander to ask
Demeurer to dwell
Désirer to desire
Dire to say, tell
Doubler to double
Employer to employ
Espérer to hope
Ètre to be
Exprimer to express
Finir to finish, end
Former to form
Frapper to strike, knock
Geler to freeze
Indiquer to indicate
Jouer to play
Lire to read
Manger to eat
Marcher to walk, move
Marquer to mark
Mettre to put, place
Monter to ascend, arise
Montrer to show
Nommer to name
Obliger to oblige
Observer to observe
Oter to take off or away
Oublier to forget
Ouvrir to open
Passer to pass
Percer to pierce
Perdre to lose, destroy
Permettre to permit
Placer to place
Porter to carry
Poser to place, set
Pouvoir to be able
Préférer to prefer
Profiter to profit
Prononcer to pronounce
Ramer to row
Recommander to recommend
Réjouir to rejoice
Remarquer to remark
Remplir to fill
Rencontrer to meet
Repasser to repass
Répéter to repeat
Répondre to answer
Résoudre (-z-) resolve

VERBS.—Continued.

Rester to remain
Revenir to return
Rire to laugh
Savoir to know
Servir to serve, help
Siroter to sip
Soigner to take care of
Sonner to ring, sound
Souffrir to suffer
Sourire to smile
Suivre to follow
Tendre to offer
Terminer to end
Tirer to draw, pull
Travailler to work
Tromper to deceive
Trouver to find
Tuer to kill
Valoir to be worth
Varier to vary
Vendre to sell
Verser to pour out
Voiler to veil
Vouloir to be willing

462 ADVERBS.

Autrement otherwise
Couramment fluently
Déjà already
Fort (for) very
Jamais ever
Jusque (jusk) until
Mieux better
Moins (moin) less
Parfaitement perfectly
Presque (presk) almost
Si so
Tantôt-tantôt sometimes
Toujours always

PREPOSITIONS.

Autour de around
Chez (ché) at the house of
Contre against
Depuis (-pwi) since
Environ about
Sauf (sof) except
Selon according to

CONJUNCTIONS.

Car for
Cependant (span-dan) however
Donc (don) then
Quoique (kwauk) although
Si if

463 PHRASES.

A la bonne heure! All well and good! Excellent! (*Expression of gratified surprise.*)
A lieu takes place
À merveille wonderfully
À point just right
À propos seasonably
À temps on time
Beaucoup de much, many
Chez mon père at my father's house
Chez vous at your house
De sorte que so that
Il faut it is necessary
Il faut savoir votre leçon you must know your lesson
Il ne vaut pas la peine. It is not worth while.
Ne-plus no longer
Oeuf à la coque (e-fa-la-cok) a boiled egg
Oeufs à la coque (e-za-la-cok) boiled eggs. F is silent in oeufs.
Partout ailleurs (par-tou-ta-ye'r) Everywhere else.
Que veut dire ce mot? What is the meaning of this word?
Que voulez-vous dire? What do you mean?
Qu'il soit whether
S'il vous plait (sil-vou-plè). If you please,

Teacher.—All copied off yet?

464. Student.—*All copied off; it is pretty long*, mon maître, *but much of it I know already.*

Teacher.—Read out the French and English as well as you can. (Student *makes very few mistakes in pronunciation.*) Now study it all so well at home that when you hear me read off the French to-morrow you can translate it readily into English.

465. Student (Next day).—*Vocabulary known*, mon maître, *that is, the English of the French.*

Teacher (Examining).—Beurre? Coeur? Fin? Hiver? Roi? Froid, froide? Vilain, vilaine? Brûler? Pouvoir? Dire? A la bonne heure? etc. (*Goes through the whole list taken at random.*)

466. Student.—*Butter. Heart. End. Winter. King. Cold*, etc. (Answers all well enough to show that he has studied the vocabulary with great care.)

Teacher.—A la bonne heure! You are now quite ready for the sixth exercise. Copy off!

467 SIXIÈME EXERCICE.

Français-Anglais.

(*To be written into good, well-spelled, grammatical English.*)

1. Combien de lettres y a-t-il dans l'alphabet français? Il y a vingt-cinq lettres dans l'alphabet français. 2. Comment nommez-vous les lettres françaises? Il y a deux méthodes de nommer ces lettres, l'ancienne et la nouvelle. 3. Quelle méthode est meilleure. La nouvelle méthode est meilleure, mais l'ancienne est plus facile et plus usitée. 4. Nommez les lettres selon l'ancienne méthode. *Ah, bé, cé, dé, é, effe, gé, ache, i, ji, ka, elle, emme, enne, o, pé, qu* (*ku*), *ère, esse, té, u, vé* (*double vé*), *ix, i-grec, zèd.* 5. Le genre de ces lettres qu' est-ce qu' il est? Le genre des lettres *f, h, l, m, n, r*, et *s* est féminin. 6. Pourquoi est le genre de ces lettres féminin? Parceque la dernière lettre de leurs noms est l' *é* muet, qui est le signe général des mots du genre féminin. Le genre des autres est masculin.

468. 7. Nommez les lettres françaises selon la méthode nouvelle. *A, be, ce, de, é, fe, gue, he, i, je, ke, le, me, ne, o, pe, que, re, se, te, u, ve* (*doub e ve*), *kse, i-grec, ze.* 8. De quel genre sont tous ces noms? Ces noms sont tous du genre masculin. 9. Combien y a-t-il de voyelles? Il y a six voyelles, *a, é, i, o, u*, et *y*. 10. Donnez la prononciation de la voyelle *a*. Pour *a* il y a deux sons; le bref, comme en *la* et le long, comme en *château*. 11. Donnez la prononciation de l' *é muet.* De l' *é* muet il y a deux espèces; de la première il n'y a pas de son,

comme en *vache;* de la seconde le son est très faible, comme en *ce*, *le*, *me*, *etc.* 12. Donnez la prononciation de l' *é* fermé? Le son de l' *é* fermé est très clair, comme en *été*, mais la bouche est presque fermée. 13. Comment faites-vous le son de l' *é* ouvert? Le son de l' *é* ouvert est fait par la bouche toute ouverte; comme en *père*, *progrès*, *les*, *valet*, etc.

469. 14. Donnez la prononciation de la voyelle *i.* La voyelle *i* a trois sons; le long comme en *gîte*, *vie;* le moins long, comme en *illégal;* et le bref, comme en *pied.* 15. Donnez la prononciation de l' *o.* L' *o* a trois sons; le long, comme en *nos;* le moins long, comme en *porte;* et le bref, comme en *école* (un peu plus ouvert que dans l'anglais *some*). 16. Donnez la prononciation de l' *u.* *U* a le son de l' *ü* allemand. 17. Comment faites-vous le son de l' *u?* Je fais ce son en posant les lèvres comme pour siffler et en prononçant *i* en même temps; comme *u*, *u.* 18. Donnez la prononciation de l' *y.* L' *y* à la fin d'une syllabe a le son de l' *i;* comme en *physique;* quelque fois il a le son de deux *i;* comme en *pays*=*pai-i.* 19. Donnez la prononciation de la consonne *b.* La consonne *b* a presque toujours le même son qu' en anglais; et je peux dire la même chose des quatorze consonnes *c*, *d*, *f*, *k*, *l*, *m*, *n*, *p*, *r*, *s*, *t*, *v*, *x*, et *z*.

470. 20. Donnez le son de la consonne *g.* La consonne *g* devant l' *é* ou l' *i*, a le son regulier de la consonne *j;* comme général=*jénéral;* gilet=*jilet.* Partout ailleurs la consonne *g* a le même son qu'en anglais; comme gaffe=*gaf;* grippe=*grip.* 21. Quelle remarque faites-vous sur la consonne *h?* La consonne *h* n'a pas de son en français; je prononce *eh* exactement comme je prononce *hé.* Mais *ph* a le son de *f;* comme Philippe=*filip;* et *ch* a le son de *sh* anglais, comme cocher=*coshay.* 22. Que dittes vous de la consonne *q?* La consonne *q* a le son de *k*, mais elle est suivie toujours de la voyelle *u*, sauf en fin de mot; comme *cinquante*, *cinq* (sin-kant, sink). 23. Faites une remarque sur *w.* Dans un dictionnaire français vous pouvez trouver quelques mots commençants par *w*, mais *double-vé* n'est pas une lettre française. Dans les mots allemands *w* a le son de *v;* wasser =*vas-ser;* mais dans les mots anglais *w* a le son d'*ou;* comme whiskey=*ouiski.*

471. 24. Comment prononcez-vous *x?* *X* a généralment les mêmes sons qu'en anglais; mais en *dix* et *six* il est prononcé tantôt comme double *s* tantôt comme *z;* *vous êtes six* (*siss*); *j'ai six* (*siz*) *amis.* Tantôt il est muet; comme, *choix* (*choi*), *six beaux chevaux* (*si-bo-ch'vo*). 25. La cédille qu' est-ce qu'elle fait? Elle donne à *c* le son de *s;* café=*kafé*, çafé=*sa-fé;* côte=*kôte*, çôte=*sôte;* cube=*kube*, çube=*sube.* 26. Que faites-vous pour donner à *g* le son de *j?* Je mets un *é* muet après le *g;* mangant=*mangant;* mangeant=*manjan.* 27. Que

faites-vous pour donner à *g* son autre son? Je mets un *u* après le *g;* get = *jè;* guet = *gai.* 28. Quels noms donnez-vous à ces deux sons? Le son de *g* en *grand* j'appelle le son dur; le son de *g* en *gilet* j'appelle le son mou. 29. Quelle est la signification des deux points que je vois quelquefois sur une lettre? Ce signe de deux points (le tréma) sur une de deux voyelles indique qu'elle ne forme pas un diphthongue avec l'autre; pour exemple: *air* sans trema a le son de *èr;* mais *aïr* avec tréma a le son de *a-ir;* le son de *Esau*, sans tréma, est *Eso;* mais le son de *Esaü*, avec tréma, est *E-sa-u.*

(The above should be gone over at least three times, as directed on page 118.)

472 SIXIÈME EXERCICE.

Anglais-Français.

(*To be written into French.*)

1. When do you speak? I speak when I have something to say. 2. How do you speak? I speak by employing words to express my thought. 3. When do you express your thought? I express my thought when I say something that you understand. 4. Give an example. I say, "*Lawrence walks in the street.*" There is the expression of my thought. 5. What is your thought? What I think is my thought. 6. What is the expression of your thought? What I say is the expression of my thought. According to grammar, "without speaking there is no perfect expression of thought." 7. What does grammar call the group of words that expressed a thought? English grammar calls such a group *a sentence;* French grammar calls such a group *a proposition.* 8. How many words are there in a sentence? There are at least two words in a sentence, one word for each part of the sentence. 9. How many parts has a sentence? A sentence has two parts, the subject and the predicate. 10. What is the subject of a sentence? When I speak of a person or of a thing, that person or that thing is the subject of the sentence. 11. Give me an example. When I say, "Lawrence walks in the street," *Lawrence* is the subject.

473. 12. What is the predicate of a sentence? What I say of the subject is the predicate of the sentence. When I say, "*Lawrence walks in the street,*" *walks in the street* is the predicate. 13. How many words generally are in the subject, and how many words generally are in the predicate? In the subject there are generally only one or two words, but in the predicate there are generally several words. 14. Which word is the principal word of the subject, and which word is the principal word of the predicate? The principal word of the subject is always a Noun, and the principal word of the predicate is always a Verb. 15. Give an example. "*Ellen gives the book to my mother.*" Here *Ellen*, the name of the subject, is a Noun; and

gives, the chief word of the predicate, is a Verb. 16. In what case is the Noun *Ellen?* The Noun *Ellen* is in the nominative or *name*-case, because it tells the name of the doer of the action.

474. 17. What does the Noun *book* tell? If I say *Ellen gives*, I hardly say anything. But when I say she "*gives the book*" I make the meaning of the Verb more complete. I tell the direct object of the action, *what she gives*. 18. In what case is the direct object? According to English grammar, the object of an action, whether the direct object or the indirect object, is always in the objective case. 19. What is the indirect object of an action? A verb such as *donner*, *to give*, requires two objects to complete the meaning, the direct and the indirect. The direct object is the first object affected by the action and therefore demands no Preposition; but the indirect object always has a Preposition expressed or understood. 20. Give an example of the two objects. *Charley gives the book to my mother; the book*, the direct object, has no Preposition; *to my mother*, the indirect object, has the Preposition *to*. 21. In what case is each object? As I have already said, according to English grammar each object is in the objective case. 22. In what case is each object according to French grammar? French grammar, instead of the word *case*, prefers the word complément. 23. What is the meaning of the word complément? The word complément means *completion*, because it makes the meaning of the Verb more complete. 24. Give an example of the use of the word complément. In the sentence Hélène donne un livre à ma mère, un livre is the direct complément and à ma mère is the indirect complément.

(By the following translation the Student should correct his own, and then try to answer every question in French almost as readily as in English.)

1. Quand parlez-vous? Je parle quand j'ai quelquechose à dire. 2. La grammaire qu'est-ce qu'elle appelle la groupe des mots qui exprime une pensée? La grammaire anglaise appelle une telle groupe *une sentence;* la grammaire française appelle une telle groupe *une proposition.* 3. Le prédicat d'une proposition qu'est-ce qu'il est? Ce que je dis du sujet est le prédicat de la proposition. Quand je dis "*Laurent marche dans la rue*," *marche dans la rue* est le prédicat. 4. Selon la grammaire anglaise, à quel cas est l'objet direct? Selon la grammaire anglaise, l'objet d'une action, soit direct ou indirect, est toujours au cas objectif. 5. Donnez un exemple de l'usage du mot *complément*. Dans la proposition, *Charlot donne un livre à ma mère*, *un livre* est le complément direct, et *à ma mère* est le complément indirect. 6. Quand exprimez-vous votre pensée? J'exprime ma pensée quand je dis quelquechose que vous comprenez. 7. Combien de parties une proposition a-t-elle? Une proposition a deux parties: le sujet et le prédicat. 8. Donnez un exemple du mot principal du sujet et du mot principal du prédicat. *Charlot donne un livre à ma*

mère, est la proposition. *Charlot*, le mot principal du sujet est un nom ; *donne*, le mot principal du prédicat, est un verbe. 9. Selon la grammaire anglaise à quel cas est chaque objet? Comme j'ai dit déjà, selon la grammaire anglaise chaque objet est au cas objectif. 10. Comment parlez-vous ? Je parle en employant des mots pour exprimer ma pensée. 11. Combien de mots y a-t-il dans une proposition ? Il y a au moins deux mots dans une proposition, un mot pour chaque partie de la proposition. 12. Combien de mots y a-t-il généralement dans le sujet, et combien y a-t-il généralement dans le prédicat ? Le sujet n'a généralement qu'un ou deux mots, mais le prédicat a généralement plusieurs mots. 13. L'objet indirect d'une action qu'est-ce qu'il est ? Un verbe tel que *donner* demande deux objets pour compléter la signification du mot, l'objet direct et l'objet indirect. L'objet direct est le premier objet qui est affecté par l'action, et par conséquent il n'a pas de préposition ; mais l'objet indirect a toujours une préposition. 14. Donnez un exemple de l'expression de votre pensée. Je dis, "*Laurent marche dans la rue.*" Voilà l'expression de ma pensée. 15. Le sujet d'une proposition qu'est-ce qu'il est ? Quand je parle d'une personne ou d'une chose, cette personne ou cette chose est le sujet de la proposition. 16. A quel cas l'objet direct est-il ? Selon la grammaire anglaise, l'objet d'une action, qu'il soit l'objet direct ou l'objet indirect, est toujours au cas objectif. 17. Votre pensée qu'est-ce qu'elle est ? Ce que je pense est ma pensée. 18. Donnez un exemple du sujet d'une proposition. Quand je dis, "*Laurent marche dans la rue*," *Laurent* est le sujet. 19. Quel mot est le mot principal du sujet, et quel mot est le mot principal du prédicat ? Le mot principal du sujet est toujours un nom, et le mot principal du prédicat est toujours un verbe. 20. Dans la proposition, "*Charlot donne le livre à ma mère*," à quel cas est *Charlot ?* Le nom *Charlot* est au cas nominatif parcequ' il est le nom du faiseur de l'action. 21. Donnez un exemple des deux objets. *Charlot donne le livre à ma mère*—ici *le livre*, l'objet direct, n'a pas de préposition ; *à ma mère*, l'objet indirect, a la préposition *à*. 22. A quel cas, est chaque objet, selon la grammaire française ? La grammaire française, au lieu du mot *cas*, préfère le mot *complément*. 23. Quand vous dites *Charlot donne le livre*, qu'est-ce que le mot *livre* indique ? Si je dis *Charlot donne*, je ne dis presque rien, mais quand je dis *il donne le livre* je fais la signification du verbe plus complète. J'indique l'objet direct de l'action, ce qu'il donne. 24. Le mot *complément* qu'est-ce qu'il veut dire ? Let mot *complément* veut dire *complétion* parcequ'il fait la signification du verbe plus complète.

(Not until the Student understands and answers these questions readily, is he ready for the Septième Leçon.)

SEPTIÈME LEÇON.

475. STUDENT.—Bonjour, mon professeur !

TEACHER.—Bonjour, mon ami. You appear to be quite ready for our study of PERSON; but, as usual before taking up a new subject, a little review of the old one is necessary. Do you remember where we left off before attacking the sixth vocabulary?

476. STUDENT.—*Quite well,* mon maître. *We were studying the use of the Partitive Article.*

TEACHER.—What is the use of the Partitive Article?

477. STUDENT.—*The Partitive Article is employed whenever we speak of a part only of something named by a Noun of quantity; for example,* du café, some coffee; de la ficelle, some string; de l'eau, some water; des joujoux, some playthings. *Here* du, de la, de l', *and* des *are the French words for* some *or* any *of the things named by the Nouns. But I can't say* du couteau *or* de la lettre, *as those Nouns don't denote quantity in the Singular, though they may do so in the Plural.*

TEACHER.—But why not use the French word for *some* or *any?*

478. STUDENT.—*There is no French word that corresponds exactly with* some *or* any. *Therefore, whenever I speak of the part of a quantity I say,* of the apples, of the string, of the coffee, of the knives.

TEACHER.—Do you always say the French for *of the* whether *some* or *any* is expressed or not?

479. STUDENT.—*Yes, whenever* a part *is meant,* de *with the Article is always used before a Noun, but with an Adjective* de *alone is generally sufficient;* I have water, J'ai de l'eau; I have some good water, J'ai de bonne eau; I have some black ink, J'ai de l'encre noire; I have some fine ink, J'ai de belle encre. *When an Adjective describes, the Article is not necessary.*

TEACHER.—Is *de* enough on any other occasion?

480. STUDENT.—*Yes,* mon maître. Haven't you some good coffee? *is* n'avez-vous pas de bon café? I haven't any good coffee *is* Je n'ai pas de bon café. Pas *being a Noun, I must say* pas de café *for the same reason that I say* une tasse de café.

TEACHER.—But is pas really a Noun?

481. STUDENT.—*Oh, yes,* mon maître ; *as you have explained in the* Sixième (432) pas *is a Noun, meaning* pace or step, *a* very small quantity, *and at last* nothing at all.

TEACHER.—All right. You know enough about the meaning of the Partitive Article to venture on its declension. Copy off what I write.

THE PARTITIVE ARTICLE.

SINGULAR.

Nom.—du café,		coffee,	some	coffee.
Gen. —de café,	of	»	»	»
Dat. —à du café,	to	»	»	»
Acc. —du café,		»	»	»

SINGULAR.

Nom.—de la terre,		land,	some	land.
Gen. —de terre,	of	»	»	»
Dat. —à de la terre,	to	»	»	»
Acc. —de la terre,		»	»	»

SINGULAR.

Nom.—de l'eau,		water,	some	water.
Gen. —d'eau,	of	»	»	»
Dat. —à de l'eau,	to	»	»	»
Acc. —de l'eau,		»	»	»

PLURAL.

Nom.—Des	cafés,	terres,	eaux,		coffees,	lands,	waters.
Gen. —de	»	»	d'eaux,	of	»	»	»
Dat. —à des	»	»	eaux,	to	»	»	»
Acc. —des	»	»	»		»	»	»

TEACHER.—What remark can you make on the above table?

482. STUDENT.—*I notice that the Genitive has no particular form, the Preposition* de *being apparently sufficient to show that it is a qualifier.*

TEACHER —Do you understand why this is so?

483. STUDENT.—*Perhaps because people thought that one* de *would be enough in any one case.*

TEACHER.—Probably you are right. People would hardly say de de la terre if de terre were enough. This we may talk of hereafter. We now proceed to make short work of our last Article, the Indefinite.

THE INDEFINITE ARTICLE.

MASCULINE.

	Singular.		Plural.	
Nom.—	un livre,	a book.	des livres,	books.
Gen. —	d'un »	of » »	de »	of »
Dat. —	à un »	to » »	à des »	to »
Acc. —	un »	» »	des »	»

FEMININE.

	Singular.		Plural.	
Nom.—	une plume,	a pen.	des plumes,	pens.
Gen. —	d'une »	of » »	de »	of »
Dat. —	à » »	to » »	à des »	to »
Acc. —	» »	» »	des »	»

TEACHER.—Of the above it is enough to remark that the Plural is exactly the same as the Plural of the Partitive Article. All copied off?

484. STUDENT.—*All copied off and all well known*, mon maître! (Recites both declensions.)

TEACHER.—Very good. We now proceed to combine theory with practice. To *know* what to say is good, but to *say* it is better. To *learn* words we must *use* words. For the present I know of nothing better for such a purpose than a trifle composed by Miss Lucy for her pupils and spoken by them one evening for some friends with great success. As this took place long before they had mastered the Verbs, it should not give you much trouble. Copy off! I shall call it A STUDY ON THE ARTICLES.

485. LE DÉJEUNER.

MLLE. LUCIE.–Mes enfants, vous allez "jouer au déjeuner" pour amuser vos amis. Votre vocabulaire, il est vrai, est encore fort borné et votre science grammaticale toute étroite. Cependant je répète que, pour faire ce qu'il faut faire, à présent, il n'est pas nécessaire d'avoir beaucoup d'esprit ni même de parler le français couramment. Mais il est très nécessaire d'être bien attentif à tout ce qui a lieu et d'avoir la langue bien déliée. Il faut aussi

MISS LUCY.—Children, you are now going "to play breakfast" to amuse your friends. Your vocabulary, it is true, is still very limited and your grammatical knowledge quite narrow. However, I repeat that in order to do what we have now to do, it is not necessary to have much wit or even to speak French very fluently. But it is very necessary to be attentive to everything that takes place and to have your tongue quite ready. You must also know your parts perfectly. To aid

savoir vos roles parfaitement. Pour aider votre mémoire je vais lire vos noms nouveaux encore une fois.

Avec votre permission, je suis moi-même Mme. *Perrin*, dame de la maison ; Hélène est mon amie Mme. *Garvey;* Jeanne est Mlle. *Bertin;* Louise est ma fille, Mlle. *Perrin;* et Marie est *Suzette*, la fille de chambre. Charlot est M. *Lambert;* Guillaume, M. *Brienne;* Laurent, M. *Barrie;* et Paul est M. *Cole.* Vous avez été tous invités à ma maison où vous êtes des conviés très bien-venus. Eh bien alors, mes enfants, vous êtes tous prêts, n'est-ce pas ?

ELÈVES.—Oui, Mlle. Lucie, tous prêts !

486. MME. PERRIN (*En entrant la salle-à-manger avec les autres*).—Oh bonjour, M. Lambert ! Vous arrivez tout à propos ! Nous allons déjeuner. Venez avec nous.

LAMB.—Bonjour, Madame. Je suis très heureux d'être à temps.

MME. PER.—Ma fille, demandez à Suzette si le déjeuner est prêt.

MLLE. PER.—Voilà Suzette à la porte, maman.

SUZ.—Le déjeuner est prêt, Madame.

MME. PER. — Mettez-vous à table, mes amis. Voici votre chaise, Mme. Garvey, à mon côté. Voulez-vous du thé ou du café, M. Lambert ?

487. LAMB.—Je préfère le café, Madame, si j'ai le choix.

MME. PER.—Suzette, voici une tasse de café pour M. Lambert.

your memory I am going to read out your new names once more.

With your permission, I am myself Madam PERRIN, lady of the house; Ellen is my friend Madam GARVEY; Jane is Miss BERTIN; Louisa is my daughter, Miss PERRIN; and Mary is SUSY, the waiting-maid. Charley is Mr. LAMBERT; William is Mr. BRIENNE; Lawrence, Mr. BARRIE; and Paul is Mr. COLE. You have been all invited to my house, where you are very welcome guests. Now then, children, you are all ready, aren't you?

PUPILS.—Yes, Miss Lucy, all ready!

MRS. PERRIN (*Entering the dining-room with the others*). — Oh! good morning, Mr. Lambert! You come in the nick of time! We are just going to breakfast. Come along.

LAMB.—Good morning, Madam. I am most happy to be on time.

MRS. PER.—Daughter, ask Susy if breakfast is ready.

MISS PER.—There is Susy at the door, mamma.

SUS.—Breakfast is ready, Madam.

MRS. PER.—Take your places at table, friends. Here is your chair, Mrs. Garvey, alongside of me. Will you take tea or coffee, Mr. Lambert?

LAMB.—I prefer coffee, Madam, if I'm allowed the choice.

MRS. PER.—Susy, here is a cup of coffee for Mr. Lambert. There is

Voilà une tasse aussi pour Mme. Garvey. Elle aime le café, je sais.

MME. GAR.—J'aime le café sans doute, Madame, mais le café faible seulement. Votre café est trop fort.

MME. PER.—Suzette, versez le café de Madame jusqu' à la moitié de la tasse seulement. C'est bien! Maintenant, ma bonne fille, remplissez la tasse jusqu' au bord avec eau bouillante.

SUZ—Est-ce que cela va bien, Madame?

MME. GAR.—C'est à merveille bien, merci, Suzette.

MME. PER. — Votre café, M. Brienne, est-il à votre goût?

BRI.—Mon café est excellent, je vous assure, Madame.

488. MME. PER.—Mlle. Bertin, vous n'avez pas de petite cuillère! Suzette, une petite cuillère pour Mlle. Bertin. Voulez-vous du lait ou de la crème avec votre café, Mlle. Bertin?

MLLE. BER.—Je préfère le lait, Madame. Je n'aime pas la crème.

MME. PER.—Votre café, M. Barrie, est-il assez sucré?

M. BAR.—Il n'est pas encore assez sucré, Madame. J'aime mon café un peu plus sucré.

MME. PER.—Suzette, donnez le sucrier à Monsieur.

SUZ. — Veuillez vous servir, Monsieur. Mais votre tasse est presque vide. Permettez de vous verser encore du café?

M. BAR.—Merci, mais seulement jusqu' à la moitié de la tasse. Arrêtez, s'il vous plait! Vous remplissez la tasse!

a cup also for Mrs. Garvey. She likes coffee, I know.

MRS. GAR.—I like coffee certainly, Mrs. Perrin, but weak coffee only. Your coffee is too strong.

MRS. PER.—Susy, pour out Madam's coffee only to the half of the cup. That is right. Now, my good girl, fill the cup to the brim with boiling water.

SUS.—Is that all right, Madam?

MRS. GAR.—That's quite right, thank you, Susan.

MRS. PER.—Is your coffee to your liking, Mr. Brienne?

BRI.—My coffee is excellent, I assure you, Madam.

MRS. PER.—Miss Bertin, you have no teaspoon. Susan, a teaspoon for Miss Bertin. Do you wish milk or cream with your coffee, Miss Bertin?

MISS BER.—I prefer milk, Madam; I don't like cream.

MRS. PER.—Is your coffee sweet enough, Mr. Barrie?

MR. BAR.—It is not sweet enough yet, Madam. I like my coffee a little sweeter.

MRS. PER.—Susan, give the sugar-bowl to the gentleman.

SUS.—Please help yourself, sir. But your cup is almost empty. Allow me to pour you some more coffee.

MR. BAR.—Thank you, but only to half the cup. Stop, please! You are filling the cup!

Suz.—Si vous voulez, Monsieur, je peux changer cette tasse pour une autre.

Sus.—If you wish, sir, I can change that cup for another.

M. Bar.—Non, merci ; cela ne vaut pas la peine.

Mr. Bar.—No, no ; thank you. It is not worth the trouble.

489. Mme. Per. — Louise, ma chérie, pourquoi ne prenez-vous pas votre café ?

Mrs. Per. — Louisa, dear child, why don't you take your coffee ?

Mlle. Per. — Maman, ce café est trop chaud. Je peux verser un peu de ce café dans ma soucoupe, n'est-ce pas ?

Miss Per.—This coffee is too hot, mamma. Can't I pour a little of this coffee into the saucer ?

Mme. Per. (*Souriant*).— Boire d'une soucoupe est un peu contre la bienséance, ma chère enfant.

Mrs. Per. (*Smiling*).—To drink out of a saucer is a little against good breeding, my dear child.

Mlle. Per. — La bienséance, maman ! Qu'est-ce que c'est que cela ?

Miss Per.—Good breeding, mother ! What in the world is that ?

Mme. Per. — La bienséance, petite ange, est une loi, la moindre de toutes lois, mais la plus suivie.

Mrs. Per.—Good breeding, little innocent, is a law, the least of all laws, but the best obeyed.

Mlle. Per.—Je n'aime pas ces lois de café, maman.

Miss Per. — I don't like those coffee laws, mamma.

Mme. Per. — Alors, ma toute chérie, il faut ou avoir patience ou brûler votre bouche.

Mrs. Per. — Then, my precious, you must either have patience or burn your mouth.

Mlle. Per.—Je n'aime pas la patience, maman, mais j'aime encore moins de brûler ma bouche.

Miss Per.—I don't like patience, mother, but I like still less to burn my mouth.

Mme. Per.—Faites comme vous aimez, ma petite chérie. Oh, Suzette, ne voyez-vous pas que M. Cole n'a pas d'assiette ?

Mrs. Per.—Do just as you feel like, my little darling. Oh, Susan, don't you see that Mr. Cole has no plate ?

490. Suz.—Pardon, Madame. Il y a deux assiettes à coté de M. Cole.

Sus.—Pardon, Madam, there are two plates at Mr. Cole's side.

Mme. Per.—C'est bien vrai, Suzette, pardon ! Eh bien ! mettez tout de suite sur ces deux assiettes tout ce que M. Cole désire.

Mrs. Per.—Quite true, Susan, excuse me. Now, then, on these two plates put immediately everything that Mr. Cole wants.

SUZ.—Oui, Madame, je vais chercher quelquechose de bien bon.

SUS.—Yes, Madam, I am going after something very nice.

MME. PER.—M. Cole, vous avez une patience merveilleuse. Pendant que tout le monde autour mange et boit, vous ne faites que siroter votre café! — Bien fait, Suzette! Vous apportez deux assiettes chaudes. Sur l'une mettez cette bonne omelette au jambon, et sur l'autre ce substantiel bifteck aux pommes de terre.

MRS. PER.—Mr. Cole, you have wonderful patience. While all around are eating and drinking, you do nothing but sip your coffee!—Well done, Susan! You bring two hot plates. On one put that nice ham omelet, and on the other this substantial beefsteak with potatoes.

M. COLE.—Ne voyez-vous pas, Madame, comme le vieux proverbe a raison—Tout vient à point à l'homme qui sait attendre? Mais quant au café, Madame, vous vous trompez un peu. Ce n'est pas le café que je sirote. Je sirote du chocolat. J'aime le chocolat mieux que le café.

MR. COLE.—Don't you see, Madam, how right the old proverb is—Everything turns out all right for the man that knows how to wait? But as to the coffee, you are mistaken a little, Madam. It is not coffee that I am sipping. I am sipping chocolate. I like chocolate better than coffee.

491. MME. PER. — Suzette, apportez à Monsieur la chocolatière. Mais, Madame Garvey, vous oubliez ces petits-pains bien bons, et ces oeufs frais. Comment aimez-vous vos oeufs? A la coque ou sur le plat?

MRS. PER.—Susan, hand the chocolate pot to Mr. Cole. But, Mrs. Garvey, you are forgetting these nice rolls and fresh eggs. How do you like your eggs? Soft boiled or fried?

MME. GAR.—A la coque seulement, merci.

MRS. GAR.—Soft boiled only, thank you.

MME. PER.—Suzette, donnez les oeufs à Madame.

MRS. PER.—Susan, hand the eggs to Mrs. Garvey.

MME. GAR.—Merci, Suzette. Je ne prends qu' un oeuf avec un peu de sel. Je n'ai pas encore fini mon café.

MRS. GAR.—Thank you, Susan. I take only one egg, with a little salt. I have not got quite through my coffee yet.

MME. PER. — M. Lambert, ne voulez-vous pas du pain frais et du beurre excellent? Servez-vous, je vous prie. Peut-être vous préfèrez le pain rassis?

MRS. PER.—Mr. Lambert, don't you like fresh bread and excellent butter? Help yourself, I beg. Perhaps you prefer stale bread?

M. LAMB.—Oh non, Madame, j'aime mieux ce pain tendre avec ce beurre délicieux.

MR. LAMB.—Oh, no, Madam; I prefer this fresh bread and this delicious butter.

MME. PER.—Voici une omelette fumante que je peux recommander. Elle va très bien avec cette tranche délicate de jambon.

MRS. PER.—Here is an omelet smoking hot that I can recommend. It agrees very well with this thin slice of ham.

M. LAMB.—Madame, l'omelette seule est tout-à-fait assez—avec une autre tartine, s'il vous plait, Suzette. Pas de jambon.

MR. LAMB.—The omelet alone is quite sufficient, Madam—with another tarteen, Susan, please. No ham.

MME. PER.—Mais, M. Brienne, vous voulez du jambon, n'est-ce pas? Aimez-vous mieux le gras ou le maigre?

MRS. PER.—But, Mr. Brienne, you want some ham, don't you? Which do you like better, the fat or the lean?

M. BRI.—Le maigre, Madame, presque toujours.

MR. BRI.—The lean, Madam, nearly always.

MME. PER.—Encore des tartines, Suzette, et passez la moutarde à Monsieur.

MRS. PER.—More tarteens here, Susan, and pass the mustard to Mr. Brienne.

M. BRI.—Pas de tartines, Suzette. Je préfère une simple beurrée de pain blanc.

MR. BRI.—No tarteens, Susan. I prefer a simple cut of white bread and butter.

492. MME. PER.—Comment va le café, ma fille? Toujours trop chaud?

MRS. PER.—How is the coffee getting along, daughter? Still too hot?

MLLE. PER.—J'ai fini ma seconde tasse de café, maman, et maintenant je prends du chocolat, des petits-pains beurrés, et un bon oeuf tout frais.

MISS PER.—I have finished my second cup of coffee, mamma, and I am now taking chocolate, buttered rolls, and a nice fresh egg.

MME. PER.—Je vois avec plaisir, chère enfant, que vous ne souffrez pas faute d'appétit. Mais quoi, M. Cole, est-ce que vous avez fini déjà? Vous n'êtes pas malade, j'espère?

MRS. PER.—I am delighted to see, my dear child, that you are not suffering for want of appetite. Why, what, Mr. Cole, have you ended already? You are not sick, I hope?

M. COLE.—Au contraire, ma chère dame, ma santé n'a pas été jamais meilleure. J'ai profité de vos bons conseils. Tout le monde autour de moi a parlé et a ri, mais votre très humble serviteur n'a ni

MR. COLE.—On the contrary, my dear lady, my health has never been better. I have profited by your good advice. Everyone around me has been speaking and laughing, but your very humble servant has been neither

parlé ni ri. Pourtant, il n'a pas été paresseux. Il a mangé, il a déjeuné, il a travaillé. C'est vous, Madame, qui êtes vraiment malade. Vous n'êtes pas paresseuse, il est vrai, mais vous ne mangez rien. Vous observez les autres, vous soignez les autres, vous servez les autres, et vous vous oubliez vous-même. Suzette, faites bien attention à votre bonne maitresse. Après un tel déjeuner il ne faut pas que notre digne hôtesse expire de faim! (*Tout le monde bat les mains en témoignage d'approbation, et Mlle Lucie a l'air tout joyeux.*)

speaking nor laughing. However, he has not been lazy. He has been eating, he has been breakfasting, he has been working. It is you, Madam, who are really sick. You are not an idler, it is true, but you eat nothing. You watch the others, you take care of the others, you help the others, and you forget yourself. Susan, pay close attention to your good mistress. After such a breakfast our worthy hostess must not die of starvation! (*Everyone claps hands in testimony of approbation, and Miss Lucy looks quite pleased.*)

493. STUDENT.—*How am I to study the above*, mon maître? *Though it is an interesting and highly instructive lesson, I shall have pretty hard work in learning it.*

TEACHER.—Write the French alone into a cahier, to be studied this evening and read at sight into English to-morrow.

494. STUDENT (Next day).—*Ready to read French into English*, mon maître! (Does so pretty well.)

TEACHER (*Listens, calls attention to mistakes, and appears tolerably satisfied*).—Close book! Listen to me attentively, and translate into English what I read out in French. Aimez-vous mieux le gras ou le maigre?

495. STUDENT (Confused).—Plait-il—mon maître—plait-il?

TEACHER (*Repeating very quickly*).—Aimez-vous mieux le gras ou le maigre?

496. STUDENT (Still confused).—Aimez-vous miel graz—oulème—aigre? *Do you like sour honey? Oh, no! that is not it!* Répétez, s'il vous plait, mon maître, mais pas si vide—*I mean*—pas si vite! Beaucoup plus *slowly!*

TEACHER.—Aimez-vous—mieux—le gras—ou—le maigre?

497. STUDENT.—*Oh!* Do you like the fat or the lean?

TEACHER.—Est-ce que—je peux—verser—un peu de café—dans ma soucoupe? (*Student translates pr.tty well whatever is read out slowly and distinctly, but a quick pronunciation he cannot catch.*) Your ear is not sharp enough yet, mon ami. Now take all the practice you can get. (*Reads French sometimes rapidly, sometimes slowly to the end of the hour.*) Your work for this evening will be to write out English alone in the cahier, to be read into French to-morrow.

498. STUDENT (Next day).—*English written out*, mon maître. *Ready to read it back into French.*

TEACHER.—Read Miss Lucy's introductory remarks. English into French! (*Student does so pretty well.*) Read into French the conversation between Miss Perrin and her mother about the hot coffee. (*Student does so with only little trouble and gets through the whole* Déjeuner *fairly.*) All right! Your next work will be to write out nothing, but to master the first half so well that to whatever question I ask in French you will give an appropriate reply.

499. STUDENT (Next day).—*I think I can find a French answer to every question in the first half*, mon maître.

TEACHER.—Voilà ce que je vais voir. Eh bien, répondez! Pour faire bien ce qu'il faut faire, est-il nécessaire d'avoir beaucoup d'esprit?

500. STUDENT.—Non, Monsieur, mais il est très nécessaire d'être bien attentif à tout ce qui a lieu.

TEACHER.—Comment faut-il avoir la langue?

501. STUDENT.—Il faut avoir la langue bien déliée.

TEACHER.—Voulez-vous du lait ou de la crème avec votre café?

502. STUDENT.—Je veux de la crème, s'il vous plait, Monsieur. J'aime le lait, mais pas avec le café.

TEACHER.—Comment aimez-vous vos oeufs?

503. STUDENT.—J'aime mes oeufs sur le plat avec quelques tranches minces de jambon. (Answers most of the questions intelligently, and next day satisfies TEACHER that he has fairly mastered the whole Déjeuner.)

TEACHER.—Quite convinced that you have studied Le Déjeuner for "all it is worth," I am now ready to start our next grammatical point—PERSON. What do you say?

504. STUDENT.—*I say*, mon maître, *that it would make my study of French still more interesting if you would first answer the "sensible question" I asked in the* Sixiéme *as to how the Latin language got into France?*

TEACHER.—A little knowledge of the early history of the French language is certainly helpful in its study, as it gives us an insight into various whys and wherefores otherwise difficult to understand. To save time, of course, I should have to speak very generally, but I'm afraid you would waste it by asking too many questions.

505. STUDENT.—*Oh*, mon maître, *please let me ask questions. Unless I understand everything you tell me I shall remember very little of what you say.*

TEACHER.—Well, try to ask such questions only as will not drag us too far away from our subject. I am certainly afraid to start it. The French language has such close relationship with many of the most striking events in history that I am pretty certain we shall often run off the track.

506. STUDENT.—*That may be*, mon maître, *but can't we take care not to run off too far?*

TEACHER.—The only precaution I see just now is to stop as soon as I have written enough on the board to fill five or six pages of your Cahier.

About two thousand years ago, Rome had mastered all the nations on the shores of the Mediterranean, and so found herself free at last to settle finally with her oldest and most inveterate enemies, the unconquered Gauls of France. Her famous general, therefore, Julius Caesar, led his iron legions into the country and, after a desperate resistance of ten years, reduced it to complete subjection.

507. STUDENT.—*What language was spoken in France at the time of the Roman invasion?*

TEACHER.—France, at that time called Gallia (*Gaul*), was inhabited mainly by the descendants of ancient invaders, who, starting from regions south of the Caspian Sea thousands of years previously and arriving in waves of various intervals, had gradually spread themselves all over central and southwestern Europe. These invaders are known in history as Gauls, Kelts or Celts, and their language is called the Celtic.

508. STUDENT.—*Were these Celts the first people that inhabited Europe?* (*Questions of this kind can hardly be avoided*, mon maître.)

TEACHER.—No, the Celts must have been preceded by a people somewhat resembling the Chinese of to-day and known as Mongolians, for we find traces of a pre-Celtic occupancy still in Europe, especially among the Lapps and Finns of the north, and possibly elsewhere, even among the Celts.

509. STUDENT.—*Where did you say*, mon maître, *that the Celts came from?*

TEACHER.—They probably came from the "cradle of the human race," the high region south and west of the Caspian, where they formed part of what has since been called the Caucasian race. This Caucasian race, also called the Aryan, seems to have divided at very early periods into three great branches, the Japhetic, the Semitic and the Hamitic.

510. STUDENT.—*Why have they received those names?*

TEACHER.—After the dispersion of mankind alluded to in Holy Scriptures, the three nations most prominent in Western Asia seem to have descended from the three sons of Noah: Sem, Ham and Japhet, and are therefore distinguished by these names. The descendants of Sem and Japhet kept to themselves for a long time, but those of Ham, more restless by nature, broke away from the rest at a very early period, one branch moving to the northeast and becoming the Mongolians or yellow race, the other to the southwest and becoming the Africans or black race. For this reason the Mongolians and the Africans are not usually considered Aryans.

511. STUDENT.—*What peoples to-day may be said* (*roughly*) *to represent those called the Japhetics, the Semitics, and the Hamitics?*

TEACHER.—Europeans (and Americans) are Japhetic; Arabs, Abyssinians and Jews are Semitic; Egyptians and North Africans generally are Hamitic, differing more or less from other Aryans by a Mongolian mixture.

512. STUDENT.—*You say*, mon maître, *that the Celts probably formed the first great Aryan waves that flowed westwardly over Europe. Who formed the succeeding waves?*

TEACHER.—Those famous builders, the Cyclopians, also called the Pelasgians, the ancestors of the Greeks and Romans and probably of the Basques also at an earlier period, formed the second wave; the Teutons the third; and the Slavs or Slavonians the fourth.

513. STUDENT.—*Where had the Mongolians, who seem to have been the earliest emigrants, made their first settlement?*

TEACHER.—Such a question, carrying us back to the misty twilight of primeval history, can be answered only by a mere conjecture. Most of the ancient traditions seem to agree in placing the earliest abode of man on earth in the regions south of the Caspian Sea, at that time much larger than at present—a kind of Asiatic Mediterranean—the Aryans on the west and the Mongolians on the east. Even in those early days these two peoples seem to have kept so far apart, and for such a long time, that they at last developed into two races of humanity that differed considerably from each other in many important respects. The Mongolians, pastoral rather than agricultural, ramblers rather than settlers, and therefore needing more room, were perhaps the first to start for Europe by the north, settling there until they met the slower but more persistent Aryans advancing by the southern route.

514. STUDENT.—*Did the Mongolians make any attempts to settle southwest from Asia as well as in the northwest?*

TEACHER.—At a very early period Mongolian emigrants seem to have started to the southwest also, mingling a little with Aryans on the way, especially in Egypt, and the southern shores of the Mediterranean, but finally, as already stated, overspreading the whole continent of Africa several thousand years before the birth of Christ.

515. STUDENT.—*Did not the Mongolians emigrate eastwardly also?*

TEACHER.—Tradition strongly implies that it was in Central Asia that they made their permanent home. Moving eastwardly between the Central Sea and the snowy peaks of the Thian Shan, the Mongol hordes at last reached the Altai Mountains, penetrated their defiles and finally found the home they were looking for. This was the lofty table-land now called Mongolia, a grand central plateau, guarded in one direction by the Desert of Cobi, and protected in all the others by an endless chain of barriers. This elevated region, of vast extent, was probably the first on earth that proved capable of maintaining for a long time a superabundant population.

516. STUDENT.—*What particular advantages did it possess?*

TEACHER.—Its sheltered valleys and healthy climate must have made it especially attractive in those early ages when the burning heats of southern lands, not to speak of the terrible wild animals, probably discouraged all emigration towards the Indian Ocean. Even to-day, though suffering from

dearth of water and much neglected by the restless natives, northern Mongolia is pronounced by late travellers to be among the most delightful summer resorts in the world—Here, however, we must leave the Mongolians to enjoy themselves for the present, as it is now fully time to take up the study of PERSON. Do you remember what has been already said on that subject?

517. STUDENT (Reflecting).—*Yes*, mon maître. *The person that speaks is said to be the First Person; the one spoken to is the Second; and the one spoken of is the Third.* (*Meantime I am thankful for the "History," and shall soon trouble you for more.*)

TEACHER.—Why do you think it was necessary to make this distinction of Person in Grammar?

518. STUDENT (Reflecting).—*As the Verb often changes form according to the Person of its Subject, perhaps it was because, before using a Verb, we should always know which of the three Persons is the Subject.*

TEACHER.—Quite right. Is the Subject of a Verb always a Noun?

519. STUDENT.—*Yes, always*, mon maître—*oh no, not always; it is very often a Pronoun.*

TEACHER.—When is the Subject generally a Noun, and when is it a Pronoun?

520. STUDENT (Reflecting).—*I think that the Subject is a Noun only when it is the Third Person. When it is the First or Second Person it is usually a Pronoun. For example: Third Person*, le livre est sur la table; *here a Noun is the Subject. First or Second Person*, je suis dans la chambre, vous avez une jolie montre; *here Pronouns are the Subjects.*

TEACHER.—Right again. Pronouns therefore and Persons being very closely related, when studying the one we must also study the other. Now we can't study the Pronouns without at the same time learning a good deal about the Verbs; this we accordingly proceed to do, and so we enter at last into the *real* study of the French language.

521. STUDENT.—*At last*, mon maître! *Why, what have we been doing all the time?*

TEACHER.—Very little more than sharpening the eye, ear and tongue on *words;* that is, picking them up, as children do, and using them as we hear them used. But we now know enough of them to be certain that in order to say a thousand things it is not necessary to learn a thousand words. We can do so by properly managing a much smaller number. It is this *art of properly managing words*—Grammar as it is called—that we are at last going to learn. The management of French Nouns has not been difficult, but the management of Pronouns and Verbs is far from being as easy in French as in English.

522. STUDENT.—*In what respect*, mon maître?

TEACHER.—In the first place the changes are much more numerous, but in addition to this there is a radical difference in the management of the Personal Pronouns.

523. STUDENT.—*What is that,* mon maître?

TEACHER.—The English Personal Pronouns *I, you, he, she,* etc., are treated almost exactly as Nouns with respect to position, but the French Personal Pronouns nearly always precede the Verb. For example: *I see the table* is said as it is in English, je vois la table; but *I see you* is not je vois vous, but je vous vois.

524. STUDENT.—*I'm afraid I'm approaching a difficulty,* mon maître.

TEACHER.—A difficulty, no doubt, but not one too great to be overcome by a little careful practice. Copy off the table of

THE PERSONAL PRONOUNS.

FIRST PERSON.

Singular.		Plural.	
Nom.—Je,	I	Nous,	we
Dat. —Me,	to me	Nous,	to us
Acc. —Me,	me	Nous,	us

SECOND PERSON.

Nom.—Tu,	thou	Vous,	ye or you
Dat. —Te,	to thee	Vous,	to you
Acc. —Te,	thee	Vous,	you

THIRD PERSON—MASCULINE.

Nom.—Il,	he, it	Ils,	they
Dat. —Lui,	to him, to it	Leur,	to them
Acc. —Le,	him, it	Les,	them

THIRD PERSON—FEMININE.

Nom.—Elle,	she, it	Elles,	they
Dat. —Lui,	to her	Leur,	to them
Acc. —La,	her	Les,	them

THIRD PERSON—INDEFINITE.

Nom.—On,	one, they, people, etc.
Dat. —Se,	to or for one's self, themselves, etc.
Acc. —Se,	one's self, themselves, etc.

THIRD PERSON—WITH MEANING GENERALLY NEUTER.

Nom.—Le,	it, so
Gen. —En,	of or from it, them, etc.
Dat. —Y,	to or in it, them, etc.

TEACHER.—If this is all copied off, read it aloud so that I may hear the pronunciation. (*Correcting*) Me, te, le have the short sound heard in de. Lui sounds like *lwee* short, and leur like beurre.

TEACHER.—Now study all until you can say the whole table by heart, French and English.

525. STUDENT (After a few minutes).—*I think I can recite it perfectly now,* mon maître. (Does so.)

TEACHER.—As we must now leave the above table for a while, I wish to know if you see anything in it calling for especial notice.

526. STUDENT.—*I notice that only one of the five Personal Pronouns has a Genitive Case. Why is that,* mon maître?

TEACHER.—A small class of words soon to be learned, called Possessive Pronouns, is generally more convenient to use than a Genitive Case, and, where these would not answer, a Genitive is readily formed with the assistance of the Preposition *de*. But the *Cases* of the Pronouns present few difficulties in comparison with the trouble given by the *Persons* of the Verbs.

527. STUDENT.—*What is the chief cause of this difficulty,* mon maître?

TEACHER.—In almost everything that we try to learn the chief difficulty comes from disorder. In a store-room however vast, where every article has been laid away according to a plan well considered in the beginning and afterwards strictly carried out, without any great effort on our part, we soon find ourselves tolerably able to find whatever article we want. But in a place where, from hurry and confusion in the beginning, things have gone on accumulating without order or system, we cannot do so without a good deal of careful thought and labor. This is the trouble with most of our modern languages.

528. STUDENT.—*But I understood you to say,* mon maître, *that French is founded on Latin, surely a perfect language if there ever was one.*

TEACHER.—The Latin language is probably as near perfection as any human invention ever can become, but such a language spoken by an accomplished man of the world is one thing, and jabbered by an ignorant clown is another. The more numerous the perfections, the greater the liability to blunders. This was shown particularly by the efforts of untutored barbarians to master the refinements of the Latin Verb.

529. STUDENT.—*I should suppose that the Verb presented especial difficulty,* mon maître.

TEACHER.—Yes, the Verb being, as it were, the heart, the soul, the very life of a language, it is always more carefully cultivated than any other part of speech. The Latin Verb, systematically elaborated, refined and polished by the sagacious and practical Romans, became a wonderful weapon when wielded by a master. Cæsar's famous *Veni, vidi, vici* (as you will hereafter learn) can challenge any human language for a sentence combining so much terseness, precision, clearness, strength, stateliness and even elegance. Just think of it. Only six different letters are employed to make three little words, each word a perfect sentence, giving complete information regarding

the announced event, its actuality, the time of its occurrence (whether past, present or future), besides the chief person concerned in it, and whether he was alone or in company.

530. STUDENT.—*You surprise me*, mon maître. *You don't mean to say that each particular form of a Latin Verb gave intelligible information on these five points ?*

TEACHER.—Yes, that is what I mean to say, and, still more, that no two particles of the information furnished were ever precisely alike.

531. STUDENT.—*Then*, mon maître, *the forms of every Latin Verb must have been exceedingly numerous.*

TEACHER.—Such a conclusion is very just, and that is one of the reasons why the forms of every French Verb are also exceedingly numerous. So that as they usually change these forms six times in each Tense, when we undertake to study them, we shall be obliged to simplify the difficulty by taking one Tense at a time.

532. STUDENT.—*What is Tense*, mon maître ?

TEACHER.—*Tense* is the schoolboy corruption of *temps*, a word derived from the Latin *tempus*, meaning *time*. Present Tense is the grammatical expression for the form of the Verb used to describe an action going on at the very same time when it is spoken of. For example: in je parle, vous écoutez, il regarde, the verbs are all in the Present Tense because the *speaking*, the *listening* and the *looking* take place at the very time that the words are used. It is to the study of this Present Tense that we shall for some time devote our exclusive attention.

533. STUDENT.—*I am of course quite satisfied that your plan is the best*, mon maître, *but would it not be easier to take part in a little conversation if we learned the other Tenses at the same time ? Are not the Tenses of the Past and Future just as necessary ?*

TEACHER.—You will understand my plan best when you see it carried out. I shall only say now that the Past and Future Tenses are far from being so necessary as the Present, that the Present is the only Tense whose forms are somewhat puzzling, and that the Present Tense once mastered, the Past and Future will present but little difficulty. Knowing the meaning of a good many French Verbs already, we shall begin their regular study by dividing them into Regular and Irregular.

534. STUDENT.—*What is a Regular Verb*, mon maître ?

TEACHER.—A Verb, generally, is called Regular when its principal parts are formed by the same endings as those that form the corresponding parts of most of the Verbs in the language. For example: an English Verb is regular if two of its principal parts are made by adding *d* or *ed* to the *stem* or simplest form of the Verb; as, stem *love*, *I loved*, *I have loved;* stem *walk*, *I walked*, *I have walked.*

535. STUDENT.—*What are the principal parts of a Verb*, mon maître ?

TEACHER.—The principal parts of an English Verb are those that change form according as the *time* of the action is *present*, *past* or *future*, and according as the action itself is *finished* or *unfinished*. For example, taking the Verb *to call*, the *stem* is *call;* the form for the time present is *I call* (*now*); the form for the action finished is *I have called* (*this morning*); the form for time past is *I called* (*yesterday*). Here it is seen that the two forms (*called*) differ from the stem (*call*) by ending in *ed* (*have* is not counted, being common to all Verbs). Therefore *to call* is an English Regular Verb.

536. STUDENT (After a little thinking).—*That is so exceedingly simple,* mon maître, *that it must be easy to tell what is an English Irregular Verb.*

TEACHER.—Nothing easier. If the two forms do not end in *ed* the Verb is Irregular; for example: *to fall*, *fall* (*stem*), *I fall now* (*time present*), *I have fallen this morning* (*action finished*), *I fell yesterday* (*time past*). Do you understand this?

537. STUDENT.—*Certainly*, mon maître, *only I am never sure until I get through the usual test.*

TEACHER.—Here are three English Verbs, *go*, *know* and *row*. Which one is Regular?

538. STUDENT (Thinking).—*I go* (*now*), *I have gone* (*this morning*), *I went* (*yesterday*). Irregular! *I know* (*now*), *I have known* (*this morning*), *I knew* (*yesterday*). Irregular! *I row* (*now*), *I have rowed* (*this morning*), *I rowed* (*yesterday*). Row *is regular*, *its two forms* (*rowed*) *ending in* ed.

TEACHER.—Quite right; one more test will be enough. Of the three English Verbs *bake*, *break* and *take* (each having *bread* for the Direct Object), which one is regular? Imitate my examples in every respect.

539. STUDENT.—*O yes*, mon maître (thinking), I bake bread now (*time present*), I have baked bread this morning (*action finished*), I baked bread yesterday (*time past*). I break bread now (*time present*), I have broken bread this morning (*action finished*), I broke bread yesterday (*time past*). I take bread now (*time present*), I have taken bread this morning (*action finished*), I took bread yesterday (*time past*). Bake *is the only Regular Verb of the three.*

TEACHER.—Perfectly right. To be done with this part of our subject and more as a matter of curiosity than of necessity, I may as well here remark that some English grammarians, imitating the Germans, call the Regular Verbs Weak Verbs and the Irregular ones Strong Verbs. In other words, they call Weak those that keep their Vowel sounds; as, *burn*, *burned*, *burned;* and they call Strong those that change their Vowel sounds; as *sing*, *sang*, *sung*

540. STUDENT.—*Is such a distinction of any use in French Grammar?*

TEACHER.—Not the slightest. The difficulty in French Verbs does not proceed so much from the change of one or two radical Vowel sounds, as from the great number and variety of the terminations of each individual Verb.

541. STUDENT.—*How many terminations generally has a French Verb*, mon maître?

TEACHER.—Every French Verb has from thirty to fifty terminations, and they must be all well known too.

542. STUDENT.—*Thirty to fifty*, mon maître! *You frighten me.*

TEACHER.—I don't tell you this to frighten you, but only to warn you and so to prepare you. For, in spite of these terminations, the French Verb, taken all in all, when studied judiciously and systematically, is soon found to be hardly more difficult than the ordinary English Verb.

543. STUDENT.—*How can that be*, mon maître?

TEACHER.—Most of the French Verbs are regular, and a good many of the others are nearly regular. Therefore when you have studied a few model Verbs so as to know them well, you know the forms of six-sevenths of all the Verbs of the French language.

544. STUDENT.—*With which of these Model Verbs do we begin?*

TEACHER.—We begin with the simplest, a Model Verb of the First Conjugation, whose Infinitive Mood ends in er.

545. STUDENT.—*What is meant by the Infinitive Mood*, mon maître?

TEACHER.—As this difficult subject will be made easy by being approached by degrees, it must be enough to say just now that when a Verb is taken in its general sense, its Infinitive Mood is the part used.

546. STUDENT.—*What is meant by a Verb being taken in a general sense*, mon maître?

TEACHER.—When Verbs, that is, words denoting action, are not united with particular Subjects so as to make assertions, they are used in a *general sense;* for example, *to play*, *to speak*, *to eat* are Verbs used in a general sense, because nobody in particular is spoken of as *playing*, *speaking* or *eating*.

547. STUDENT.—*Please give an example of French Verbs in the Infinitive Mood.*

TEACHER.—Jouer est facile aux enfants, *playing is easy to children;* parler est facile aux hommes, *speaking is easy to men;* manger est facile aux animaux, *eating is easy to animals.* In these sentences jouer, parler and manger denoting the general idea of the actions, are Verbs in the Infinitive Mood.

548. STUDENT.—*I notice that these French Verbs in the Infinitive Mood all end in* er. *Is* er *the termination of all French Verbs in the Infinitive Mood?*

TEACHER.—Er is the termination of most of the French Infinitives, but not of all; all, however, have the letter *r* in the last syllable, the other terminations being -ir, -ire, -dre, -pre and -tre; as venir, *to come;* dire, *to say;* vendre, *to sell;* rompre, *to break* and être, *to be.* All French Infinitives end in one of these six terminations.

549. STUDENT.—*Have English Infinitives also particular terminations?*

TEACHER.—Formerly English Infinitives seem to have had *an* for a termination, as, *laefan* to leave, *rinnan* to run, but at present this termination is either changed into *ing*, dropped altogether, or replaced by the preposition *to* set before the Verb; for example, the old Verb *gifan* is now either *giving*, *give* or *to give*.

550. STUDENT.—*Is there much difference in the meaning of the modern forms of the English Infinitive*, giving *or* to give?

TEACHER.—There is very little difference in the meaning of these forms *giving* and *to give;* for example, the sentence *Giving advice is not taking advice* has exactly the same meaning as *To give advice is not to take advice*, either being a correct translation of the French Donner conseil n'est pas prendre conseil. But though each of these forms has its own especial use, it cannot be denied that the best mark of the English Infinitive is rather the Preposition *to* preceding it, than the termination *ing* following it. Do you understand all this?

551. STUDENT.—*You can judge if I do*, mon maître, *from a little remark I am going to make. As the English Infinitive has now no sign of its own I can see the necessity of some such distinguishing mark as a Preposition to point it out. But as the French Infinitive has always a peculiar termination, I should conjecture any such sign as a Preposition to be rather unnecessary. Am I right*, mon maître?

TEACHER.—Your conjecture is natural and often quite correct. Whenever the French Infinitive either begins the sentence or is the direct Object of certain Verbs to be learned hereafter, a Preposition is unnecessary as: bien dire fait rire, bien faire fait taire, *speaking well makes* (*people*) *laugh*, *doing well makes* (*them*) *keep still*. In most other cases, the French Infinitive is preceded by a Preposition, especially by de or à; as Paul, c'est à vous de parler, *Paul, it is your turn to speak*. Guillaume, vous aimez à penser, *William, you like to think*.—I see you wish to know when one of these Prepositions is preferable to the other, but such a question will be more easily answered hereafter than at present. It is now enough to say that these Prepositions are often employed without any apparent necessity. In fact, though other Prepositions also are used before the Infinitive, de and à appear there so often that they may be considered almost as much the Infinitive sign in French as *to* is in English.

552. EXAMPLES OF THE INFINITIVE MOOD.

1. WITHOUT PREPOSITIONS.

Voir est *croire*. *Paraître* n'est pas *être*.	*Seeing* is *believing*. *Seeming* so is not *being* so.
Gagner de l'argent n'est pas toujours *conserver* de l'argent.	*Getting* money is not always *keeping* money.

Faites *monter* le Monsieur.

Make the gentleman *come up*.

Mlle votre sœur sait-elle *parler* français ? Elle sait *lire* français, mais elle ne sait pas *parler* français.

Does your sister know how *to speak* French ? She knows how *to read* French, but she does not know how *to speak* French.

Mourir pour la patrie est le sort le plus digne d'envie.

To die for our native land is a fate most worthy of envy.

Regarder le soleil fixement n'est pas bon pour les yeux.

To look steadily at the sun is not good for the eyes.

Jeune soldat, où allez-vous ? Je vais *combattre* les ennemis.

Young soldier, where are you going? I am going *to fight* the enemies.

Voler est ce que l'oiseau fait ; *nager* est ce que le poisson fait.

Flying is what the bird does ; *swimming* is what the fish does.

Parler, *penser* et *travailler*, voilà ce que l'homme fait.

Speaking, *thinking* and *working*, that is what man does.

553. 2. WITH PREPOSITIONS.

Especially de, à, après, entre, par, pour, sans.

Il est difficile de *faire* ce que vous dites.

It is difficult *to do* what you say.

La faim qu' est-ce qu' elle avertit un homme de *faire ?* Elle avertit un homme de *prendre* de la nourriture.

What does hunger warn a man *to do ?* It warns a man *to take* nourishment.

Avez-vous des livres à *vendre ?* Je n'ai pas de livres à *vendre*, mais j'ai beaucoup de papier excellent à *vendre.*

Have you any books *to sell ?* I have no books *to sell*, but I have a good deal of excellent paper *to sell.*

Après *avoir lu* un livre allemand je veux *lire* un livre français.

After *having read* a German book I like *to read* a French book.

Votre ami ne sait que *faire ;* il balance entre *aller* et *rester.*

Your friend does not know what *to do ;* he hesitates between *going* and *staying.*

Cet homme commence par *étudier*, il finit par *savoir.*

This man begins by *studying*, he ends by *knowing.*

Pour *prononcer* bien que devez-vous *faire ?* Pour *prononcer* bien je dois *lire* à haute voix un bon livre très souvent.

To pronounce well what must you *do ?* In order *to pronounce* well I must *read* aloud a good book very often.

Pour *parler* sagement qu' est-ce que vous devez *faire ?* Pour *parler* sagement je ne dois jamais *parler* sans *penser.*

In order *to speak* wisely what must you *do ?* *To speak* wisely I must never *speak* without *thinking.*

TEACHER.—If these sentences are copied off, read them aloud so as to have mistakes corrected. Then study carefully at home all you have learned regarding the Infinitive Mood. (*The questions asked next day are tolerably well answered, and the sentences (book shut) are readily translated, first into English and then back into French.*) The Indicative Mood is our next step in the study of Verbs.

554. STUDENT.—*Is the Indicative very different from the Infinitive Mood,* mon maître ?

TEACHER.—Very different, and this difference it is now time to tell. Nouns being the mere names of persons, or things, their management is comparatively a simple matter. But Verbs being the names of various and numberless *actions*, their management must be much more complicated. According as a Verb is used for a particular purpose a particular form is employed, and this form is called a *Mood.* When we speak of the action *in general*, with no reference to its performer, we use a vague and indefinite form which we call the Infinitive (*indistinct*) Mood. When we wish to give information as to some action having been performed by some particular agent, we use a clear and precise form called the Indicative (*declaratory*) Mood. For example: *the birds are singing in the grove; Charley has finished his work; Mary will start for Europe next week.* Here the Verbs *are singing*, *has finished*, and *will start* are all in the Indicative Mood, because they give us positive information, not only regarding the *nature* of the action itself but also the *time* when it takes place The study of the various *time forms* being rather difficult, we shall simplify it considerably by confining ourselves at first to those used to describe an action going on at the moment when spoken of, that is the *present time.* With the various forms of the *Present Tense* therefore of various Verbs we shall make ourselves pretty familiar, before venturing on the intricacies of Past or Future Tenses. Taking donner *to give* for our model, I write on the black-board its

INDICATIVE MOOD, PRESENT TENSE.

	SINGULAR		PLURAL	
1st Person	Je donne,	*I give*	Nous donnons,	*we give*
2d »	Tu donnes,	*thou givest*	Vous donnez,	*ye or you give*
3d »	Il donne,	*he gives*	Ils donnent,	*they give*

Now noticing that the *stem* of this Verb is what is left after the termination er is dropped from the Infinitive form, tell me what terminations are added to the *stem* in order to form the Present Tense.

555. STUDENT (Examining).—*Casting away* er *from* donner, *we have the stem* donn *left. Then it is easy to see that the terminations* e, es, e *form the three Persons Singular and that the terminations* ons, ez, ent *form the three Persons Plural.*

TEACHER.—Exactly. Now these being the terminations of the Present Tense of at least four thousand Verbs, can such a Tense be considered difficult to form ?

556. STUDENT.—*No, except that the pronunciation may give some trouble.*

TEACHER.—The pronunciation presents no difficulty; of the six Persons, four are sounded exactly alike,the nt of the Third Person Plural being silent. For example, donnent is sounded exactly like donne—a little rule that must never be forgotten. To show that you understand all this, give me now the Present Tense of ajouter *to add.*

557. STUDENT.—J'ajoute *I add*, tu ajoutes *thou addest*, il ajoute *he adds*, nous ajoutons *we add*, vous ajoutez *you add*, ils ajoutent *they add.*

TEACHER.—All right, except that you did not make the liaisons in the Plural by pronouncing nou-za-jou-ton, vou-za-jou-té, il-za-jout'. But you are substantially correct in the terminations. State once more how you find them.

558. STUDENT.—*Starting with the Infinitive* ajouter, *I throw off* er *to get the stem* ajout'; *to this stem I annex* e *for the First and Third Persons Singular, and* es *for the Second; for the First Person Plural I annex* ons, *for the Second* ez, *and for the Third* ent, *which I must be careful never to pronounce except (I suppose) when there is a* liaison.

TEACHER.—Quite right; but it is now time for our Septième Leçon to come to an end. Copy off the following list of additional Verbs in er to help us to start the Huitième with flying colors.

559. VOCABULARY No. 7.

Aborder to approach
Aller to go
Appeler to call
Attraper to catch
Balancer to balance, weigh
Beurrer to butter
Borner to bound, limit
Conserver to preserve
Convier to invite
Crier to cry
Délier to untie
Deviner to guess
Donner to give
Écouter to listen
Empêcher to hinder
Entrer to enter
Étudier to study
Gagner to get, gain, etc.
Laisser to leave, let, etc.
Nager to swim
Parler to speak
Penser to think
Raccomoder to mend
Regarder to look, look at
Ronger to gnaw
Séparer to separate
Sucrer to sweeten
Tailler to cut
Toucher to touch
Tourner to turn
Visiter to visit

HUITIÈME LEÇON.

560. STUDENT.—Bonjour, mon professeur! *I'll not trouble you by asking what is to be the subject of our* Huitième. *It is of course the study of the* PRESENT TENSE. *I am quite ready for it, and only hope you will kindly keep me at it until it is fairly mastered. I have not forgotten your observation* (*in 533*), "*The Present Tense once mastered, the Past and Future will offer but little difficulty.*"

TEACHER.—What is the Present Tense?

561. STUDENT (Thinking).—*It is the form used to tell what is going on at the time when we are speaking. I always know it in English by its making sense with the word* now; *as, I see the houses* now, *he speaks French* now, *they are looking out of the window* now.

TEACHER.—What do you know of the Infinitive Mood?

562. STUDENT (Thinking).—*It is the form employed when the Verb is used in a general sense; as,* walking is healthy, reading is useful; *but it is best known in English by being preceded by the word* to; *as,* to play, to write, to see.

TEACHER.—You appear to be quite ready for your work. I am pretty sure you can run many Verbs in er through the Persons of the Present Tense, but before putting you to the test, I must call your attention to some slight irregularities that might otherwise prove puzzling. We take them in alphabetical order. Aller *to go* is the only Verb in er that is very irregular. Its Indicative Mood Present Tense is as follows:

	SINGULAR.		PLURAL	
1st Person	Je vais	I go	Nous allons	we go
2d »	Tu vas	thou goest	Vous allez	you go
3d »	Il va	he goes	Ils vont	they go

Where is the irregularity?

563. STUDENT.—*That is a question easily answered*, mon maître. *Out of the six forms, only two are regular, the First and Second Persons Plural. The rest are hopelessly irregular.*

Teacher.—Quite true, but the other irregularities of Verbs in er will not be so striking. Our next is appeler (ap'lé), *to call.*

INDICATIVE MOOD, PRESENT TENSE.

	SINGULAR	PLURAL
1st Person	J'appelle (ja-pèl)	Nous appelons (-plon)
2d »	Tu appelles (a-pèl)	Vous appelez (-plé)
3d »	Il appelle (a-pèl)	Ils appellent (il-za-pèl)

Where is the slight irregularity?

564. Student (Carefully examining).—*It is probably the double* l *in the Singular, and in the Third Person Plural. But why the* l *is doubled I can't say, though* j'appelle *is an old acquaintance* (*page 88*).

Teacher.—It is doubled for the sake of easier pronunciation. Appelle is pronounced like appèle, only a little more rapidly. Our next irregularity is shown in commencer, *to begin.*

	SINGULAR	PLURAL
1st Person	je commence	Nous commençons
2d »	Tu commences	Vous commencez
3d »	Il commence	Ils commencent

Do you see the irregularity?

565. Student (After a sharp glance).—*Oh yes,* mon maître, *but it is a very slight one this time. It is the little cedilla in the First Person Plural, employed there probably to preserve the soft sound of* c *before* o.

Teacher.—Right again. The next slight irregularity is seen in Verbs like employer, *to employ.*

	SINGULAR		PLURAL
1st Person	J'emploie	(-plwa)	Nous employons (-wa-yon)
2d »	Tu emploies	»	Vous employez (-wa-yé)
3d »	Il emploie	»	Ils emploient (an-plwa)

Where is the slight irregularity?

566. Student (Slowly).—*I should think,* mon maître, *that it is the omission of* y—*I mean* y-grec—*wherever it is not sounded.*

Teacher.—Très bien! Fort bien! You are the first pupil I ever heard give so good a reason. The next slight irregularity is seen in the Indicative Present of such Verbs as geler, *to freeze.*

	SINGULAR	PLURAL
1st Person	Je gèle	Nous gelons (j'lon)
2d »	Tu gèles	Vous gelez (j'lé)
3d »	Il gèle	Ils gèlent (j'èl)

The irregularity?

567. STUDENT.—*Easily told*, mon maître. *It is the grave accent, which is brought in probably to give a good full sound to* e *in the words of one syllable.*

TEACHER.—You will probably have no trouble in explaining the slight irregularity in such verbs as manger, *to eat*!

	SINGULAR	PLURAL
1st Person	Je mange (manj)	Nous mangeons
2d »	Tu manges	Vous mangez
3d »	Il mange	Ils mangent

The slight irregularity?

568. STUDENT (*After a good deal of scribbling, correcting and hurried reference to various parts of the book*).—A cette question, mon maître, je pense que je peux répondre en français. Je mets un é muet après le g pour conserver le son mou devant l'o; mangons=mangon; mais mangeons=manjon.

TEACHER (*Smiling, but rather surprised*).—Such an answer as that makes all further questions regarding slight irregularities quite unnecessary. We shall therefore proceed at once to easy, practical work. Making use of your correct knowledge of the terminations, now run the following sentence through all the Persons, Singular and Plural, of the Present Tense. (Such work, no doubt, may be tiresome, but there is no other way to acquire for ear, tongue, memory and intelligence the ready and harmonious action necessary for success. Even the monotony will be found useful by *compelling* us to keep our minds under strict control while attending to an easy routine.) J'aborde la question et j'adresse une lettre au roi, *I approach the question and I address a letter to the King.* Through the Persons, French and English!

569. STUDENT.—*I understand you perfectly*, mon maître, *and am very glad you give me such exercises. The feeble attempts I occasionally make to talk French have taught me the absolute necessity of being able to keep strict guard over every word I utter. To answer your question:* j'aborde la question et j'adresse une lettre au roi, *I approach the question and I address a letter to the King;* tu abordes la question et tu adresses une lettre au roi, *thou approachest the question and thou addressest a letter to the King;* il aborde la question et il adresse une lettre au roi, *he approaches the question and he addresses a letter to the King;* nous abordons la question et nous adressons une lettre au roi, *we approach the question and we address a letter to the King;* vous abordez la question et vous adressez une lettre au roi, *you approach the question and you address a letter to the King;* ils abordent la question et ils adressent une lettre au roi, *they approach the question and they address a letter to the King.*

TEACHER (*Examines writing while listening to recitation*).—Spelling all correct, pronunciation fair, but neither clear, natural, nor free from drawling—

defects to be removed by care only and plenty of practice. I am glad that you have been careful to pronounce the Third Person Plural like the Third Person Singular. Next sentence: j'aide le monsieur avec de l'argent et j'accompagne la dame à sa voiture, *I assist the gentleman with money and I accompany the lady to her carriage.* Through the Persons!

570. STUDENT.—J'aide le monsieur avec de l'argent et j'accompagne la dame à sa voiture, *I assist the gentleman with money and I accompany the lady to her carriage;* tu aides le monsieur avec de l'argent et tu accompagnes la dame à sa voiture, *thou assistest the gentleman with money and thou accompaniest the lady to her carriage;* il aide le monsieur avec de l'argent, *etc.* (*Manages the rest carefully and naturally, always avoiding the schoolboy fault of being able to say nothing unless it is got by heart.*)

TEACHER.—Next sentence: j'aime les personnes que j'amuse, I like the people that I amuse. Persons!

571. STUDENT.—J'aime les personnes que j'amuse, *I like the people that I amuse;* tu aimes les personnes que tu amuses, *thou likest the people that thou amusest;* il aime les personnes qu'il amuse, he likes, etc. (*Teacher watches carefully for mistakes in French or English, and always insists on having them corrected.*)

TEACHER.—J'ajoute un nombre à un autre et j'appelle la règle l'addition, *I add one number to another and I call the rule addition.* Persons!

572. STUDENT.—J'ajoute un nombre à un autre et j'appelle la règle l'addition, *I add one number to another and I call the rule addition;* tu ajoutes un nombre à un autre et tu appelles la règle l'addition, *thou addest one number to another and thou callest the rule addition;* il ajoute un nombre à un autre (etc., to end, but judging from Teacher's eye that he has made a mistake he soon finds it out). *I see my mistake,* mon maître. Appelons *and* appelez *need no double* l, *which is necessary only where the pronunciation might be difficult.*

TEACHER.—Quite right. J'assure le capitaine que je n'arrête pas ses chevaux, *I assure the captain that I am not stopping his horses.* Persons!

573. STUDENT.—J'assure le capitaine que je n'arrête pas ses chevaux, *I assure the captain that I am not stopping his horses;* tu assures le capitaine que tu n'arrêtes pas ses chevaux, *thou assurest the captain that thou art not stopping his horses;* il assure le capitaine, *etc.*

TEACHER.—J'attrape le renard et j'attache la chèvre à un rocher, *I catch the fox and I tie the goat to a rock.* Persons!

574. STUDENT.—J'attrape le renard et j'attache la chèvre à un rocher, *I catch the fox and I tie the goat to a rock;* tu attrapes le renard et tu attaches la chèvre à un rocher, *thou catchest the fox and thou tiest the goat to a rock;* il attrape le renard et il attache la chèvre à un rocher, *he catches, etc.*

TEACHER.—Je balance le petit garçon, mais je ne beurre pas son pain, *I swing the little boy, but I do not butter his bread.* Persons!

575. STUDENT.—Je balance le petit garçon mais je ne beurre pas son pain, *I swing the little boy but I do not butter his bread;* tu balances le petit garçon mais tu ne beurres pas son pain, *thou swingest the little boy but thou dost not butter his bread;* il balance le petit garçon, *etc., to the end. Please notice,* mon maître, *that in* balançons *I have not forgotten the cedilla necessary to preserve the* s *sound of* c.

TEACHER.—Right again. Je borne mes études mais je ne brûle pas mes livres, *I limit my studies but I don't burn my books* Persons!

576. STUDENT.—Je borne mes études mais je ne brûle pas mes livres, *I limit my studies but I don't burn my books;* tu bornes tes études mais tu ne brûles pas tes livres, *thou limitest thy studies but thou burnest not thy books;* il borne ses études mais il ne brûle pas ses livres, *etc.* (*At the end* ils ne brûlent pas leurs livres.)

TEACHER.—Je change continuellement mes chevaux et mes chiens, mais je ne chasse jamais mes domestiques, *I am continually changing my horses and dogs, but I never drive away my servants.* Persons!

577. STUDENT.—Je change mes chevaux et mes chiens continuellement, mais je ne chasse jamais mes domestiques, I am continually changing my horses and dogs, but I never drive away my servants; tu changes tes chevaux et tes chiens continuellement mais tu ne chasses jamais tes domestiques, thou art continually changing thy horses and dogs but thou never drivest away thy servants; il change continuellement ses chevaux, etc.

TEACHER.—Je commence bien, je conserve tout mon argent, *I begin well, I keep all my money.* Persons!

578. STUDENT.—Je commence bien, je conserve tout mon argent, I begin well, I keep all my money; tu commences bien, tu conserves tout ton argent, thou beginnest well, thou keepest all thy money; il commence bien, il conserve tout son argent, etc.

TEACHER.—I am glad to see you have not forgotten the cedilla in commençons. Next sentence: quand je convie je ne crie pas, *when I invite, I do not cry out.* Persons!

579. STUDENT.—Quand je convie je ne crie pas, *when I invite I don't cry out;* quand tu convies tu ne cries pas, *when thou invitest thou dost not cry out;* quand il convie il ne crie pas, *etc.*

TEACHER.—Je déjeune dans la maison où je demeure, *I breakfast in the house in which I live.* Persons!

580. STUDENT.—Je déjeune dans la maison où je demeure, *I breakfast in the house where I live;* tu déjeunes dans la maison où tu demeures, *thou breakfast st in the house where thou livest;* il déjeune dans la maison où il demeure, *etc.*

TEACHER —Je ne délie que ces paquets que je demande, *I untie those packages only that I ask for.* Persons!

581. STUDENT.—Je ne délie que ces paquets que je demande, *I untie those packages only that I ask for ;* tu ne délies que ces paquets que tu demandes, *thou untiest those packages only that thou askest for ;* il ne délie que ces paquets qu'il demande, *etc.*

TEACHER.—Comme je désire aller plus vite, je double le pas, *as I desire to go quicker I double the pace.* Persons!

582. STUDENT —Comme je désire aller plus vite je double le pas, *as I desire to go faster I double the pace ;* comme tu désires aller plus vite tu doubles le pas, *as thou desirest to go faster thou doublest the pace ;* comme il désire aller plus vite il double le pas, *etc.*

TEACHER.—J'écoute, je n'empêche pas l'homme de parler, *I am listening, I don't prevent the man from speaking.* Persons!

583. STUDENT.—J'écoute, je n'empêche pas l'homme de parler, *I am listening, I don't prevent the man from speaking ;* tu écoutes, tu n'empéches pas l'homme de parler, *thou art listening, thou dost not prev. nt the man from speaking ;* il écoute, il n'empêche pas l'homme de parler, *etc.*

TEACHER.—J'emploie bien mon temps et j'espère une meilleure fortune, *I employ my time well and I hope for better luck.*

584. STUDENT —J'emploie bien mon temps et j'espère une meilleure fortune, *I employ my time well and I hope for better luck ;* tu emploies ton temps bien et tu espères une meilleure fortune, *thou employest thy time well and hopest for better luck ;* il emploie bien son temps, *etc.*

TEACHER.—Do you remember a slight irregularity in employer?

585. STUDENT.—*Oh yes,* mon maitre, *the* y *appears only in words where its sound is heard, as* employons, emploient (empl-wa-yon, emplwa).

TEACHER.—Next sentence: J'étudie les propositions que j'exprime avec mes mots, *I study the sentences that I express with my own words.* Persons!

586. STUDENT—J'étudie les propositions que j'exprime avec mes mots, *I study the sentences that I express with my words*; tu étudies les propositions que tu exprimes avec tes mots, *thou studiest the sentences that thou expressest with thy words ;* il étudie les propositions, *etc.*

TEACHER.—Je frappe le fer et je forme l'épée, *I strike the iron and I form the sword.*

587. STUDENT.—Je frappe le fer et je forme l'épée, *I strike the iron and form the sword ;* tu frappes le fer et tu formes l'épée, *thou strikest the iron and formest the sword ;* il frappe le fer et il forme l'épée, *etc.*

TEACHER.—En hiver je gèle, en été je nage, *in winter I freeze, in summer I swim.* Persons!

588. STUDENT.—En hiver je gèle, en été je nage, *in winter I freeze, in summer I swim ;* en hiver tu gèles, en été tu nages, *in winter thou freezest,*

in summer thou swimmest; en hiver il gèle, en été il nage, *in winter he freezes, in summer he swims;* en hiver nous gelons, en été nous nageons, *etc. The irregularity of* geler *is that, in words of one syllable, a grave accent is necessary to show the pronunciation; the irregularity of* nager *is that* e *mute is not dropped before* ons, *but retained, to preserve the soft sound of* g.

TEACHER.—Quite correct : Je joue souvent mais je ne gagne jamais, *I play often but never win.* Persons!

589. STUDENT.—Je joue souvent mais je ne gagne jamais, *I play often but I never win;* tu joues souvent mais tu ne gagnes jamais, *thou playest often but dost never win;* il joue souvent, *etc.*

TEACHER.—J'indique le chemin mais je ne laisse pas la maison, *I show the road but I don't leave the house.* Persons!

590. STUDENT.—J'indique le chemin mais je ne laisse pas la maison, *I show the road but I don't leave the house;* tu indiques le chemin mais tu ne laisses pas la maison, *thou showest the road but thou dost not leave the house;* il indique, *etc.*

TEACHER.—Je mange vite et je marche lentement, *I eat quickly and I walk slowly.* Persons!

591. STUDENT.—Je mange vite et je marche lentement, *I eat quickly and I walk slowly;* tu manges vite et tu marches lentement, *thou eatest quickly and walkest slowly;* il mange vite et il marche lentement, *he eats, etc.*

TEACHER.—Je monte l'escalier et je montre les heures, *I ascend the stairway and I show the hours.* Persons!

592. STUDENT.—Je monte l'escalier et je montre les heures, *I ascend the stairway and I show the hours;* tu montes l'escalier et tu montres les heures, *thou ascendest the stairway, etc.*

TEACHER —Je marque les livres que je place sur la table, *I mark the books that I place on the table.* Persons!

593. STUDENT.—Je marque les livres que je place sur la table, *I mark the books that I place on the table;* tu marques les livres, *etc.* (nous plaçons).

TEACHER.—N'est-ce pas que je profite le mieux des leçons que je préfère? *Don't I profit best by the lessons I prefer?* Persons!

594. STUDENT.—N'est-ce pas que je profite le mieux des leçons que je préfère? *Don't I profit best by the lessons that I prefer?* N'est-ce pas que tu profites le mieux des leçons que tu préfères? *Dost thou not profit best by the lessons that thou preferrest?* N'est-ce pas qu'il profite, *etc.* (préférons).

TEACHER.—Je pose sur le banc les livres que je porte dans la boîte, *I lay on the bench the books that I carry in the box.* Persons!

595. STUDENT.—Je pose sur le banc les livres que je porte dans la boîte, *I lay on the bench the books that I am carrying in the box;* tu poses sur le banc les livres que tu portes dans la boîte, *etc.*

TEACHER.—N'est-ce pas que je prononce mieux l'anglais que le français? *Don't I pronounce English better than French?* Persons!

596. STUDENT.—N'est-ce pas que je prononce mieux l' anglais que le français? *Don't I pronounce English better than French?* N'est-cé pas que tu prononces mieux l'anglais que le français? *Dost thou not pronounce English better than French?* N'est-ce pas qu'il prononce l'anglais, *etc.*

TEACHER.—J'observe la loi mais je ne nomme pas les hommes, *I observe the law but I do not name the men.* Persons!

597. STUDENT.—J'observe la loi mais je ne nomme pas les hommes, I observe the law, but I do not name the men; tu observes la loi mais tu ne nommes pas les hommes, thou observest the law, but thou dost not name the men; il observe la loi, etc.

TEACHER.—J'oublie l'insulte et j'oblige un vieil ami, *I forget the insult and I oblige an old friend.* Persons!

598. STUDENT.—J'oublie l'insulte et j'oblige un vieil ami, I forget the insult and I oblige an old friend; tu oublies l'insulte et tu obliges un vieil ami, thou forgettest the insult and obligest an old friend, etc.

TEACHER.—J'ôte mon chapeau et je parle français, *I take off my hat and I speak French.* Persons!

599. STUDENT.—J'ôte mon chapeau et je parle français, I take off my hat and I speak French; tu ôtes ton chapeau et tu parles français, thou takest off thy hat and thou speakest French; il ôte son chapeau, etc.

TEACHER.—Je passe le temps et je ne pense à rien, *I pass the time and I think of nothing.* Persons!

600. STUDENT.—Je passe le temps et je ne pense à rien, I pass the time and I think of nothing; tu passes le temps et tu ne penses à rien, thou passest the time and thou thinkest of nothing; il passe le temps, etc.

TEACHER.—Je ne perce pas cette forêt parceque je rame contre le courant, *I don't get through this forest because I am rowing against the current.* Persons!

601. STUDENT.—Je ne perce pas cette forêt parceque je rame contre le courant, I don't get through this forest because I am rowing against the current; tu ne perces pas cette forêt parceque tu rames contre le courant, thou dost not get through this forest because thou art rowing against the current, etc. (nous perçons).

TEACHER.—Je raccommode le soulier mais je ne recommande pas l'ouvrage, *I mend the shoe but I don't recommend the work.* Persons!

602. STUDENT.—Je raccommode le soulier mais je ne recommande pas l'ouvrage, I mend the shoe but I do not recommend the work; tu raccommodes le soulier mais tu ne recommandes pas l'ouvrage, thou mendest the shoe but thou dost not recommend the work; il raccommode le soulier, etc.

TEACHER.—Je repasse la rue mais je ne rencontre personne, *I pass the street again but I meet nobody.* Persons!

603. STUDENT.—Je repasse la rue mais je ne rencontre personne, I pass the street again but I meet nobody; tu repasses la rue mais tu ne recontres personne, thou passest the street again but thou meetest nobody; il repasse la rue mais il ne rencontre personne, etc.

TEACHER.—Je reste dans la chambre et je répète mes leçons, I *remain in the room and go over my lessons.* Persons!

604. STUDENT.—Je reste dans la chambre et je répète mes leçons, I remain in the room and go over my lessons; tu restes dans la chambre et tu répètes tes leçons, thou remainest in thy room and thou goest over thy lessons;-il reste dans la chambre et il répète ses leçons, he remains in the room, etc. (répétons, répétez).

TEACHER.—Je ronge ma croûte et je sirote mon café, *I gnaw my crust and sip my coffee.* Persons!

605. STUDENT.—Je ronge ma croûte et je sirote mon café, I gnaw my crust and sip my coffee; tu ronges ta croûte et tu sirotes ton café, thou gnawest thy crust and drinkest thy coffee; il ronge sa croûte et il sirote son café, he gnaws his crust and sips his coffee, etc. (rongeons).

TEACHER.—Je soigne mes amis et je sépare mes ennemis, *I take care of my friends and I separate my enemies.* Persons!

606. STUDENT.—Je soigne mes amis et je sépare mes ennemis, I take care of my friends and I separate my enemies; tu soignes tes amis et tu sépares tes ennemis, thou takest care of thy friends and thou separatest thy enemies; il soigne ses amis et il sépare, etc.

TEACHER.—Je sonne la retraite et je termine la chasse, *I sound the retreat and put an end to the hunt.* Persons!

607. STUDENT.—Je sonne la retraite et je termine la chasse, I sound the retreat and put an end to the hunt; tu sonnes la retraite et tu termines la chasse, thou soundest the retreat and puttest an end to the hunt, etc.

TEACHER —Je sucre le café et je taille le pain en petits morceaux, *I sweeten the coffee and I cut the bread into small bits.* Persons!

608. STUDENT.—Je sucre le café et je taille le pain en petits morceaux, I sweeten the coffee and I cut the bread into small bits; tu sucres le café et tu tailles le pain en petits morceaux, thou sweetenest the coffee and thou cuttest the bread into small bits; il sucre le café, etc.

TEACHER.—Est-ce que je tire la sonnette ou que je touche le bouton? *Am I pulling the bell or touching the button?* Persons!

609. STUDENT.—Est-ce que je tire la sonnette ou que je touche le bouton? Am I pulling the bell or touching the button? Est-ce que tu tires la sonnette ou que tu touches le bouton? Art thou pulling the bell or touching the button? Est-ce qu'il tire la sonnette ou qu'il touche le bouton? Is he pulling the bell, etc.

TEACHER.—Je tourne la roue mais je travaille à loisir, *I turn the wheel but I work at leisure.* Persons!

610. STUDENT.—Je tourne la roue mais je travaille à loisir, I turn the wheel but I work at leisure; tu tournes la roue mais tu travailles‿à loisir, thou turnest the wheel but thou workest at leisure; il tourne la roue mais il travaille à loisir, he turns, etc.

TEACHER.—Je trompe l'ennemi mais je ne trouve pas l'argent, *I deceive the enemy but I don't find the money.* Persons!

611. STUDENT.—Je trompe l'ennemi mais je ne trouve pas l'argent, I deceive the enemy but I don't find the money; tu trompes l'ennemi mais tu ne trouves pas l'argent, thou deceivest the enemy but dost not find the money; il trompe l'ennemi, etc.

TEACHER.—Je varie les jeux et ainsi je tue le temps, *I vary the games and so I kill time.* Persons!

612. STUDENT.—Je varie les jeux et ainsi je tue le temps, I vary the games and thus I kill time; tu varies les jeux et ainsi tu tues le temps, thou variest the games and thus thou killest time, etc.

TEACHER.—Pendant que je verse le café je ne voile pas le tableau, *whilst pouring out the coffee I do not cover up the picture.* Persons!

613. STUDENT.—Pendant que je verse le café je ne voile pas le tableau, whilst I am pouring out the coffee I am not covering up the picture; pendant que tu verses le café tu ne voiles pas le tableau, whilst thou art pouring out the coffee thou art not covering up the picture; pendant qu'il verse le café il ne voile pas le tableau, whilst pouring out the coffee he is not veiling the picture, etc.

TEACHER.—So far your work is quite satisfactory, but much more remains to be done. I first examine your Cahier to see if you have correctly spelled and punctuated the sentences French and English. Whilst doing so, I shall read out each First Person sentence in French; this you will translate at once into English, and then recite the remaining five sentences as fast as possible, all in English. Now. J'aborde la question et j'adresse une lettre au roi. English of this sentence and of the five others. (This, you know, is to give your ear plenty of practice in catching French readily and your tongue plenty of practice in speaking English fluently.)

614. STUDENT.—*I understand*, mon maître. I approach the question and I address a letter to the King, thou approachest the question and dost address a letter to the King, he approaches the question and addresses a letter to the King. (*Gets through the six sentences correctly.*)

TEACHER (*Continues examination but, after half a dozen questions, finds that the French is guessed at rather than well understood*).—This won't do, mon ami. To reply properly to what we hear, we must first understand it. Take these sentences home, study them better, and try what you can do to-morrow. If all are too much to learn at once, divide them up.

615. STUDENT (Next day).—*I think my answering will satisfy you now*, mon maître. *I have worked pretty hard at those sentences.*

TEACHER (*Slowly and distinctly*).—Je joue souvent mais je ne gagne jamais. English!

616. STUDENT.—I play often but I never win, thou playest often but thou never winnest, he plays often but he never wins, etc.

TEACHER.—Je raccommode les souliers mais je ne recommande pas l'ouvrage. English!

617. STUDENT.—I mend the shoes but I do not recommend the work, thou mendest the shoes but dost not recommend the work, etc. (*Answers most of the questions pretty readily and correctly.*)

TEACHER.—All right; now for the next step. I read out a First Person sentence in English; you translate it as well as you can into French, following it up as before with the remaining five sentences, and reciting them all as fast as possible. Though difficult, this you will find very useful, first, for readiness in French translation, and, secondly, for fluency in French expression. *I set on the white table the French books that I carry in the green box.* French in all the Persons of the Present Tense!

618. STUDENT.—Je pose sur la table blanche—les livres français—que je porte dans la boîte verte; tu poses sur la table blanche—les livres français que tu portes—dans la boîte verte; il pose sur la table blanche les livres français—qu' il porte dans une boîte verte—nous posons—(Reciting slowly and with difficulty, he at last breaks down altogether). Mon maître, *for this kind of work I find I require considerable extra study. You will see that I shall do much better to-morrow.*

TEACHER.—All right, mon ami. Fluency and naturalness are to be acquired by labor and practice only. You will be well paid for your trouble.

619. STUDENT.—*I only hope*, mon maître, *that the trouble will not require hard thinking. I am not much of a thinker.*

TEACHER.—Such trouble involves, no doubt, careful and persistent work, but nothing like hard thinking. Success in speaking French depends mainly on close observation, quick imitation, readiness to notice the peculiarities of the language, and a good memory for the words. All these requisites you certainly possess. Au revoir, mon ami!

620. STUDENT (Next day).—*I think I can turn most of the English sentences into French*, mon maître.

TEACHER.—*I observe the law but I do not name the men.* French in all the Persons!

621. STUDENT.—J'observe la loi mais je ne nomme pas les hommes; tu observes la loi mais tu ne nommes pas les hommes; il observe la loi, etc. (Answers most of the questions pretty well, but another day's study is necessary before TEACHER is satisfied.)

TEACHER.—That is an excellent preparation for the next step, but, before taking it, we must close the Huitième Leçon by a few more Exercises of the kind that we have already found to be so useful. They may tell us nothing

new, but they give us excellent practice in listening attentively, comprehending quickly, and answering readily. They contain so much new matter, however, that a preliminary Petit Vocabulaire is necessary, though it introduces some words before their proper time. Copy off!

PETIT VOCABULAIRE

NUMERAL ADJECTIVES

Numéraux Cardinaux	Cardinal Numerals
Un, deux, trois, quatre, cinq, six, sept, huit, neuf, dix, onze, douze, treize, quatorze, quinze, seize, dix-sept, dix-huit, dix-neuf, vingt.	One, two, three, four, five, six, seven, eight, nine, ten, eleven, twelve, thirteen, fourteen, fifteen, sixteen, seventeen, eighteen, nineteen, twenty.
Le trait-d'union commence avec *dix-sept.*	The hyphen begins with *seventeen.*
Vingt et un (vin-té-un), vingt-deux, etc., trente.	Twenty-one, twenty-two, etc., thirty.
Avec la conjonction *et* il n'y a pas de trait d'union.	With the Conjunction *and* no hyphen is necessary.
Trente et un, trente-deux, etc., quarante.	Thirty-one, thirty-two, etc., forty.
Quarante et un, quarante-deux, etc., cinquante.	Forty-one, forty-two, etc., fifty.
Cinquante et un, cinquante-deux, etc., soixante.	Fifty-one, fifty-two, etc., sixty.
Soixante (swa-sant) et un, soixante-deux, etc., soixante-dix (diss).	Sixty-one, sixty-two, etc., seventy.
Soixante-onze, soixante-douze, etc., quatre-vingts.	Seventy-one, seventy-two, etc., eighty.
Quatre-vingt-un (-tun), quatre-vingt-deux, etc., quatre-vingt-dix.	Eighty-one, eighty-two, etc., ninety.
Quatre-vingt-onze (-tonze), quatre-vingt-douze, etc., cent (san).	Ninety-one, ninety-two, etc., a hundred.
Cent un (san-tun), cent deux, cent trois, etc., cent dix.	A hundred and one, etc., a hundred and ten.
Le trait-d'union commence avec *dix-sept* et finit avec *quatre-vingt-dix-neuf.*	The hyphen begins with *seventeen* and ends with *ninety-nine.*
Quatre-vingts veut dire quatre vingts, mais avant un autre	Eighty means four twenties, but the *s* disappears before another

nombre le *s* disparaît : *quatre-vingts écoliers* (-vin-zé-co-lié), *quatre-vingt mille.*

number: *eighty pupils; eighty thousand.*

Deux cents veut dire aussi *deux cents*, mais avant un autre nombre le *s* disparait: *quinze cents livres, quinze cent quarante.*

Two hundred also means two hundreds, but before another number the *s* disappears: *fifteen hundred books; fifteen hundred and forty.*

Dans les dates *mil* remplace *mille: mil neuf cent un.*

In dates mil takes the place of mille: *nineteen hundred and one.*

Numéraux ordinaux.

Ordinal Numerals

Premier, second ou deuxième, troisième, quatrième, cinquième, sixième, septième, huitième, neuvième, dixième (diz-yème).

First, second, third, fourth, fifth, sixth, seventh, eighth, ninth, tenth.

Tous les numéraux ordinaux finissent en *ième*, excepté *premier* et *second* (*zgon*); comme *onzième, vingt et unième, cent unième*, etc.

All the English Ordinal Numerals end in *th*, except *first, second, and third;* as *eleventh, twenty-first, hundred and first*, etc.

En conséquence il n'est pas nécessaire de donner d'autres exemples des numéraux ordinaux.

Therefore it is not necessary to give further examples of the Ordinal Numerals.

Action, f., action
Age, m., age
Brièvete, f., shortness
Cause, f., cause, sake
Chasse, f., hunt
Complément, m., object
Conjonction, f., conjunction
De beaucoup, adv., by far
Direct, e., direct
Disparaitre, to disappear
Espèce, f., kind
Exception, f., exception
Impair, adj., odd
Indirect (kt), adj., indirect
Invariable, adj., invariable
Loisir (-zir), m., leisure
Lumière, f., light
Mode, m., mood
Pair, adj., even
Pape, m., pope
Partie, f., part
Plusieurs, several
Remplacer, to replace
Roue, f., wheel
Sens (sanss), m., meaning, sense
Sonnette, f., bell
Temps (tan), m., time
Terminaison, f., termination

622 HUITIÈME EXERCICE, français-anglais.

(Order as usual in all such exercises: 1. Student copies off carefully in French. 2. Writes French into English. 3. Listens to Teacher (or another pupil) reading French and translates into English. 4. Listens to Teacher (or another pupil) reading English and translates into French. 5. Answers in

French every question asked in French by Teacher (or another pupil). Mistakes in spelling (French or English), punctuation, accents, capitals, or grammar to be carefully corrected. When all this has been properly done, the Student is ready for the NEUVIÈME LEÇON. Occasionally a word is introduced which the pupil should attempt to understand from the rest of the sentence. He should also complete each answer.)

1. Nommez les nombres français depuis 1 jusqu' à 20! Un, deux, trois, etc., vingt. 2. Nommez les nombres français depuis 20 jusqu' à 30! Vingt et un (vin-té-un), vingt-deux, vingt-trois, etc., trente. 3. Nommez les nombres français depuis 30 jusqu' à 40! Trente et un (tren-té-un), trente-deux, trente-trois, trente-quatre, etc., quarante. 4. Nommez les nombres français depuis 40 jusqu' à 50! Quarante, quarante et un (ka-ran-té-un), quarante-deux, quarante-trois, etc., cinquante. 5. Depuis 50 jusqu' à 60! Cinquante, cinquante et un (sin-kan-té-un), cinquante-deux, etc., soixante (swa-sant').

6. Depuis 60 jusqu' à 70! Soixante et un, soixante-deux, etc., soixante-dix. 7. Depuis 70 jusqu' à 80! Soixante-dix, soixante-onze, soixante-douze, etc., quatre-vingts. 8. Depuis 80 à 90! Quatre-vingt-un (ka'tr-vin-tun), quatre-vingt-deux, etc., quatre-vingt-dix. 9. Depuis 90 jusqu' à 100! Quatre-vingt-dix (diss), quatre-vingt-douze, etc., cent. 10. Je vois qu' avec quelques nombres il y a la conjonction *et*. Avec quels nombres trouvez-vous cette conjonction? Je trouve la conjonction *et* seulement dans 21, 31, 41, 51, et 61; mais si je veux je peux dire aussi soixante et dix, et soixante et onze.

11. Nommez les nombres depuis 100 jusqu' à 110. Cent un (san-tun), cent deux, cent trois, etc. 12. Nommez les nombres par dizaines depuis 100 jusqu' à 200. Cent, cent dix, cent vingt, cent trente, etc. 13. Nommez les cents depuis 100 jusqu' à 1000. Cent, deux cents, trois cents, quatre cents, etc., mille (mil). 14. Dites en français 1901. Mil (ou mille) neuf cent un (mil-ne-san-tun). 15. Nommez les jours de la semaine. Dimanche, lundi, mardi, etc.

16. Nommez les mois de l'année. Janvier, février, mars, etc. 17. Combien y a-t-il d'heures dans un jour? Il y a vingt-quatre heures dans un jour. 18. Combien y a-t-il de minutes dans une heure? Il y a soixante minutes dans une heure. 19. Combien y a-t-il de secondes (zgond') dans une minute? Il y a soixante, etc. 20. Combien de jours‿y a-t-il dans un mois? Il y a 30 ou 31 jours dans‿un mois.

21. Combien y a-t-il de jours dans une année? Il y a trois cent soixante-cinq jours dans une année. 22. Quelles sont les quatre saisons? Les quatre saisons sont: le printemps, l'été, l'automne (lo-tonn), et l'hiver. 23. Combien chaque saison dure-t-elle?

Chaque saison dure trois mois. 24. Nommez les mois selon le nombre de leurs jours ! Trente jours‿ont septembre, etc. 25. Nommez les nombres pairs depuis 2 à 50 ! Deux, quatre, six, etc.

26. Depuis 50 à 100 ! Cinquante, cinquante-deux, cinquante-quatre, etc. 27. Nommez les nombres impairs depuis 1 jusqu' à 51 ! Un, trois, cinq, sept, etc. 28. Depuis 51 jusqu' à 101 ! Cinquante et un, cinquante-trois, etc. 29. Quel jour de la semaine est lundi ? Lundi est le second ou le deuxième jour de la semaine. 30. Quel mois de l'année est août ? Août est le huitième, etc.

623 HUITÈME EXERCICE, anglais-français.

(Same order for recitation, changing English into French and *vice versa.*)

1. In the phrase *four books* how do you call the word *four?* I call the word *four* a Numeral Adjective (un adjectif numèral) because it tells (indique) the number of the books. 2. Does a Numeral Adjective tell anything else (quelquechose de plus)? Yes, it tells the *order* or the *rank* of its Noun : *the fourth book.* 3. How many kinds then of Numeral Adjectives are there ? There are two kinds of Numeral Adjectives : *Cardinal Numerals* and *Ordinal Numerals.* 4. What is the difference between Cardinal Numerals and Ordinal Numerals ? The Cardinal Numerals mark the *quantity :* as, *five books*, *twelve men* ; but the Ordinal Numbers mark the *order* or *rank ;* as, *the fifth book*, *the twelfth man.* 5. Do the French Cardinal Numerals change their form ? No, the French Cardinal Numerals are invariable, with the exception of un which takes an e for the Feminine, and of vingt and cent which take an s sometimes for the Plural. 6. Are the French Ordinal Numerals also invariable ? No, the French Ordinal Numerals are always of the same Gender and Number as their Nouns; as, le premier livre, la première page ; les premiers livres, les premières pages. 7. Are the French Ordinal Numerals very different from the Cardinal Numerals ? No ; to form an Ordinal it is only necessary to add the termination ième to the Cardinal ; as, *six*, *sixth*, six, sixième ; *twenty*, *twentieth*, vingt, vingtième ; *a hundred*, *a hundredth*, cent, centième ; *a thousand*, *a thousandth*, mille, millième. 8. Is there no exception to this rule ? Oh yes, there is one exception : the Ordinal of un *one*, when it is the first number, is premier, première ; but the Ordinal of un everywhere else is unième, as vingt‿et unième, trente et unième, cent unième, etc. 9. Don't you say second (zgon) as well as deuxième ? Quite true (C'est bien vrai), but second means only that which follows le premier ; I cannot say vingt-second or trente-second, but vingt-deuxième, trente-deuxième, etc. 10. Where do you use the hyphens (tirets) with numbers ? I use the hyphens with compound (composés) numbers only from dix-sept to quatre-vingt-dix-neuf, but a hyphen never goes with et : 251 = deux cent cinquante et un. 11. Do you say l'onzième or le onzième ? I always say le onzième,

les (lè) onzièmes, as I always say le huitième, les (lè) huitièmes; before onze and huit there is neither elision (as l'ocean, l'heure) nor liaison (as, les⁀océans, les⁀heures). 12. How old is Paul's father? (*What age has Paul's father?*) He is fifty-four years old. (*He has fifty-four years.*) 13. Why don't you say **Le père de Paul quel âge a-t-il?** Because it is better generally to begin a question with the interrogative word. 14. What day of the month is to-day? (*What day of the month have we to-day* (aujourd'hui?) It is the eleventh of September. (*It is to-day the eleven September* or *we have the eleven September.*) 15. Why don't you say **le onzième de Septembre?** Because for dates and with the names of kings, popes, etc., the French employ the Cardinal Numeral, for shortness, instead of the Ordinal; as, *the twenty-first of May*, **le vingt et un mai**; *Louis the Sixteenth*, **Louis seize.** But they always say **Charles premier**, and often **Henri second** instead of **Henri deux.** 16. What do you call the different kinds of words that exist in a language? I call the different kinds of words that exist in a language *the parts of speech.* 17. In the French language what kind of words is the most difficult to employ? The Verb is by far the most difficult of all the French words. 18. Why is the French Verb the most difficult to employ? Because the changes of the French Verb are very numerous. 18. What purpose (*to what*) does a Verb serve in a sentence? A Verb is the word that expresses some *state* or some *action* of its Subject; as, *Louis is lively*, *the cat is drinking milk.* 19. How do you find the Subject of a Verb? To find the Subject of a Verb I ask a question by putting *who* (qui est-ce qui) or *what* (qu' est-ce qui) before the Verb; for example, *who is studious?* Louis; *Louis* is the subject of *is. What is drinking?* The cat; *cat* is the subject of *is drinking.* 20. What do you call *milk* in the sentence? I call *milk* the Direct Object of the Verb *is drinking.* 21. What do you mean by the Direct Object of a Verb? By the Direct Object I mean the word that completes the sense of the Verb by pointing out the person or thing on which falls directly the action expressed by the Verb. 22. Do all the Verbs require a Direct Object? No; it is only Active Verbs that require a Direct Object. Many Verbs require only an Indirect Object, but some Active Verbs require an Indirect Object also. 23. What is the Indirect Object of a Verb? The Indirect Object of a Verb is the word that makes the meaning more complete by mentioning the person or thing on which the action of the Verb falls indirectly, that is with the help of a Preposition; as, *Louis gives the book to Lawrence; William drives the dog from the house*; here *Lawrence* is the Indirect Object of *gives*, and *the house* is the Indirect Object of *drives.* 24. How do you find the Indirect Object of a Verb? To find the Indirect Object I ask a question by putting after the Verb *to whom or what? from whom or what? by whom or what?* etc. The answer is the Indirect Object. *Louis gives the dog to whom?* To Lawrence; *Lawrence* is the Indirect Object. *William drives the dog from what?* From the house; *the house* is the Indirect Object.

624 25. What do you call a Verb that requires no Direct Object? A Verb that requires no Direct Object I call a Verb Neuter; the French grammar also calls such a Verb a Verb Neuter. 26. Are all the Verbs that are Neuter in French Neuter also in English? No; many Verbs that require the Preposition à in French require no Preposition at all in English; for example: j'obéis à mes parents, *I obey my parents;* tu ressembles⁀à ta mère, *thou resemblest thy mother;* il plaît à tout le monde, *he pleases everybody;* nous répondons à toutes vos questions, *we answer all your questions.* 27. How many parts has a Verb? A Verb has two parts, the stem and the termination. 28. What is the stem of a Verb? The stem or *root* of the Verb is the essential part that hardly ever changes; donn is the stem of donner, and vend is the stem of vendre. 29. What is the termination? The termination is the part added to the stem that is continually changing according to the Number, Person, Mood and Tense. 30. Of what Moods have you learned (appris) a little? I have learned a little of the Infinitive and the Indicative Moods.

(With the aid of the following the Student may correct his own translation, but he should not enter on the study of the Neuvième Leçon before he has shown himself able to give a good French answer to every French question.)

625 1. Les numéraux ordinaux français sont-ils invariables aussi? Non; ils sont toujours du même genre et du même nombre que leurs noms; comme, *le premier livre, la première page*, etc. 2. Quel jour du mois avons-nous aujourd'hui? C'est aujourd'hui le onze septembre, ou nous avons, etc. 3. Ne dites-vous pas *second* aussi bien que *deuxième?* C'est bien vrai, mais *second* veut dire seulement ce qui suit *le premier;* je ne peux dire *vingt-second* ou *trente-second*, mais *vingt-deuxième*, etc. 4. Pourquoi ne dites-vous pas *le onzieme de septembre?* Parceque pour designer les jours du mois ou les noms des souverains, etc., les Français, à cause de brièveté, emploient le numéral cardinal au lieu de l'ordinal; par exemple, *le vingt et un mai*, *Louis seize.* Mais ils disent toujours *Charles premier*, et souvent *Henri second* au lieu de *Henri deux.* 5. Combien d'espèces d'adjectifs numéraux⁀y a-t-il alors? Il y a deux espèces d'adjectifs numéraux: les numéraux cardinaux et les numéraux ordinaux.

6. Quel âge le père de Paul a-t-il? Il a cinquante-quatre ans. 7. Les numéraux cardinaux changent-ils leurs formes? Non; les numéraux cardinaux sont invariables, à l'exception de *un* qui prend⁀un *e* pour le féminin, et de *vingt* et de *cent* qui prennent un *s* quelquefois pour le pluriel. 8. Un adjectif numéral indique-t-il quelque chose de plus? Oui, il indique aussi *l'ordre* ou *le rang* de son nom; par exemple, *le quatrième livre.* 9. Quelle est la différence entre les numéraux cardinaux et les numéraux ordinaux? Les numéraux cardinaux marquent la *quantité;* par exemple, *cinq livres*,

douze hommes; mais les numéraux ordinaux marquent *l'ordre* ou *le rang;* comme, *le cinquième livre, le douzième homme.* 10. Est-ce qu'il n'y a pas d'exception à la règle pour former les ordinaux? Si, il y a une exception: l'ordinal de *un* (le premier nombre) est *premier*, mais l'ordinal de *un* partout ailleurs est *unième;* comme, *vingt et unième, trente et unième, cent unième*, etc.

11. Dites-vous *l'onzième* ou *le onzième*? Je dis toujours *le onzième, les onzièmes*, comme je dis toujours *le huitième, les huitièmes;* avant‿*onze* et *huit* il n'y a ni élision (*comme l'océan, l'heure*) ni liaison (comme *les‿océans, les‿heures*). 12. Dans la phrase *quatre livres*, comment appelez-vous le mot *quatre?* J'appelle le mot *quatre* un adjectif numéral parcequ'il indique le nombre des livres. 13. Les numéraux ordinaux français sont-ils très différents des numéraux cardinaux? Non; pour former un ordinal il ne faut qu'ajouter la terminaison *ième* au cardinal; par exemple, *six, sixième; vingt, vingtième; cent, centième; mille, millième.* 14. Où employez-vous les tirets avec les numéraux? Je n'emploie les tirets avec les numéraux composés que depuis *dix-sept* jusqu' à *quatre-vingt-dix-neuf;* mais un tiret ne va jamais avec la conjonction *et;* par exemple, 251 = *deux cent cinquante et un.* 15. Pour quoi ne dites-vous pas *le père de Paul quel âge a-t-il?* Parcequ'il vaut mieux généralement commencer une question par le mot interrogatif.

626 16. Pourquoi est le verbe le mot le plus difficile à employer? Parceque les changements du verbe sont très nombreux. 17. Comment pouvez-vous trouver le sujet d'un verbe? Pour trouver le sujet d'un verbe je fais une question en mettant *qui est-ce qui* ou *qu' est-ce qui* avant le verbe; par exemple, *qui est-ce qui est vif?* Louis; *Louis* est alors le sujet du verbe *est.* *Qu' est-ce qui boit?* Le chat; *le chat* est le sujet du verbe *boit.* 18. Que voulez-vous dire par le complément direct? Par le complément direct je veux dire le mot qui complète le sens du verbe en désignant la personne ou la chose sur laquelle tombe directement l'action exprimée par le verbe. 19. Le complément‿indirect d'un verbe qu' est-ce qu'il est? Le complément indirect d'un verbe est le mot qui rend le sens du verbe plus complet en désignant la personne ou la chose sur laquelle tombe l'action indirectement, c'est à dire à l'aide d'une préposition; comme, *Louis donne le livre à Laurent, Charlot chasse la chèvre de son jardin.* Ici *Laurent* désigne le complément indirect du verbe *donne*, et *jardin* est le complément indirect du verbe *chasse.* 20. Qu' est-ce que vous appelez‿un verbe qui ne demande pas de complément direct? Un verbe qui ne demande pas de complément direct j'appelle un verbe neutre.

21. Combien de parties‿un verbe a-t-il? Un verbe a deux parties, la tige et la terminaison. 22. La terminaison qu' est-ce qu' elle est?

La terminaison est la partie ajoutée à la tige, qui change continuellement selon le nombre, la personne, le mode, et le temps. 23. Dans la langue française quelle espèce de mots est la plus difficile à employer? Le verbe est le mot de beaucoup le plus difficile à employer. 24. A quoi sert le verbe dans une proposition? Le verbe est le mot que exprime l'état ou l'action de son sujet. 25. Qu' est-ce que vous appelez *du lait* dans la proposition *le chat boit du lait?* J'appelle *du lait* le complément direct du verbe *boit.*

26. Est-ce que tous les verbes demandent un complément direct? Non, ce n'est que les verbes actifs qui demandent un complément direct. Il y a des verbes qui ne demandent qu' un complément indirect, mais quelques verbes actifs demandent un complément indirect aussi. 27. Comment trouvez-vous le complément indirect d'un verbe? Pour trouver le complément indirect je fais une question en mettant après le verbe *à qui* ou *quoi? de qui* ou *quoi? par qui* ou *quoi?* etc. La réponse est le complément indirect. 28. Tous les verbes qui sont neutres en français sont-ils neutres aussi en anglais? Non; beaucoup de verbes qui demandent la préposition *à* en français ne demandent pas de préposition en anglais; par exemple, j'obéis à mes parents, *I obey my parents;* tu ressembles à ta mère, *thou resemblest thy mother;* il plaît à tout le monde, *he pleases everyone;* nous répondons à toutes vos questions, *we answer all your questions.* 29. La tige d'un verbe qu' est-ce qu' elle est? La tige ou la racine est la partie essentielle du verbe qui ne change presque jamais; *donn* est la tige de *donner; vend* est la tige de *vendre.* 30. Comment appelez-vous les espèces différentes des mots qui existent dans une langue? J'appelle les espèces différentes des mots d'une langue *les parties du discours.* 31. De quels modes avez-vous appris‿un peu? J'ai appris un peu de l'infinitif et de l'indicatif.

(Unless the Pupil comprehends without book every French question in the Huitième Exercice and answers it with a suitable French reply, he is not in proper condition to enter on the study of the Neuvième Leçon. The Teacher of course speaks slowly and distinctly, but cannot accept a silly answer. The questions should be at first asked in strict order, and not until well known should they be taken at random, somewhat as follows:)

1. Quels sont les nombres français depuis quatre-vingt-dix jusqu' à cent? 2. Combien y a-t-il de minutes dans une heure? 3. Quels sont les nombres impairs de trente et un à soixante et un? 4. Les numéraux ordinaux sont-ils aussi invariables? 5. Pourquoi ne dites-vous pas le onzième de septembre? 6. Comment trouvez-vous l'objet indirect d'un verbe? etc., etc.

CONVERSATIONAL FRENCH.

NEUVIÈME LEÇON.

Teacher.—Bonjour, mon ami! Vous venez plutôt de bonne heure ce matin, n'est-ce pas?

627. Student.—Bien bonjour, mon professeur! *That is all the French I can give in reply to your question. You probably allude to my being rather early. But I feel a slight trepidation this morning as to how I acquitted myself yesterday at the* Exercice *questions.*

Teacher.—Well, you answered quite fairly, but what pleased me most was to see how well you understood every question as soon as you heard it. Such promptness may be due in a great measure to careful preparation and a good memory, but it shows that your quickness of ear and capacity for paying attention are improving. We now return to where we left off before the Exercices. You had then accomplished a real difficulty. You carried a series of consecutive ideas correctly in your head and kept them there until you had expressed them properly by the help of Regular Verbs. The next step will be one of the same kind, only more difficult, because you will have to use Irregular Verbs which will mostly have to be studied separately. A few omitted in their proper place may now appear in

628. VOCABULARY No. 8.

Aller to go
Avertir to warn
Combattre to fight
Connaître to know (by sight)
Coudre to sew
Courir to run
Ecrire to right
Entendre to hear
Eteindre (é-tin-dr) to extinguish
Faire to make, to do
Mourir to die
Paraître to appear
Parer to parry
Plaire to please
Prendre to take
Voir to see

(The letter *r* that is found in the last syllable of Verbs is always pronounced, except when the termination is *er.*)

TEACHER.—The list of Irregular Verbs begins with aller, *to go*, but I presume it is hardly necessary to make any remarks concerning its irregularities.

629. STUDENT.—*Oh no*, mon maître! Vais, vas, va; allons, allez, vont. *I wish they were all as easy as* aller.

TEACHER.—They are all much easier, as you will learn in time. Our next is applaudir, *to applaud*. Copy carefully.

J'applaudis	Nous applaudissons
Tu applaudis	Vous applaudissez
Il applaudit	Ils applaudissent

Though it is quite different from a Verb in er, you can no doubt tell its stem and terminations?

630. STUDENT (Examining).—*It is easy to see that* applaud *is the stem, and, that being so, that the terminations are* -is, -is, -it, -issons, -issez, -issent, *in which* ent *is probably not to be pronounced.*

TEACHER.—Quite right; whether the Verb is Regular or Irregular, ent in the Third Person Plural is never pronounced. Now pay particular attention: in our lists are four other Verbs, avertir *to warn*, finir *to finish*, réfléchir *to reflect*, and réjouir *to rejoice*, whose Tenses have exactly the same terminations as those of applaudir, so that by learning one you learn four others at the same time. If you understand this, you can readily give me the Present Tense of finir.

631. STUDENT.—*I think so*, mon maître. Je finis I finish, tu finis thou finishest, il finit he finishes, nous finissons we finish, vous finissez you finish, ils finissent they finish.

TEACHER.—(*Much pleased*) Well done! If you can manage the Present of réfléchir and réjouir you may omit the Conjugation of avertir.

632. STUDENT.—*What do you mean by Conjugation*, mon maître?

TEACHER.—Do you remember what is meant by *Declension?*

633. STUDENT.—(Trying to remember) *Yes*—mon—maître. *Declension—means a declination or falling away from the Upright Noun, the name given by early grammarians to the Nominative Case.* (Quickly) *Now I know. Declension means giving all the Cases or Changes of a Noun in one view.*

TEACHER.—Exactly. Well, Conjugation means giving all the Moods and Tenses of a Verb in one View. For some time, however, our Conjugation will be limited to the Indicative Mood, Present Tense, of each Verb that we meet. Now try réfléchir *to reflect* and rejouir *to rejoice*, modelling them on finir.

634. STUDENT.—Je réfléchis, I reflect; tu réfléchis, thou reflectest; il réfléchit, he reflects; nous réfléchissons, we reflect, etc. (*He does* rejouir *just as well.*)

TEACHER.—The next on the list is apprendre, *to learn.*

J'apprends	Nous apprenons
Tu apprends	Vous apprenez
Il apprend	Ils apprennent

Notice that in the Singular only is the *n* nasal, and that the Third Person Plural is pronounced Il-za-prè'n. In the list are two other Verbs whose terminations are in every respect like those of apprendre. They are comprendre, *to understand*, and prendre, *to take.* Run them out through the Present Tense!

635. STUDENT.—Je comprends, I understand; tu comprends, thou understandest; il comprend, he understands; nous comprenons, we understand; vous comprenez, you understand; ils comprennent, they understand. Je prends, I take, etc.

TEACHER.—You know something already of avoir, *to have*, one of the most useful Verbs in the French language, and also one of the most irregular.

J'ai	Nous avons
Tu as	Vous avez
Il a	Ils ont

Notice that ont is not ent, and therefore must be sounded on. As there is no other Verb that changes like avoir it must be studied by itself. The next on the list is battre, *to beat.*

Je bats (ba)	Nous battons
Tu bats (ba)	Vous battez
Il bat (ba)	Ils battent (bat')

As combattre, *to fight*, is conjugated in exactly the same way, you should have no difficulty in giving its Present Tense.

636. STUDENT.—*I'll try*, mon maître. Je combats, I fight; tu combats, thou fightest; il combat, he fights; nous combattons, etc.

TEACHER.—C'est très bien. Our next is boire, *to drink.* It is quite irregular.

Je bois	Nous buvons
Tu bois	Vous buvez
Il boit	Ils boivent

Read aloud English and French. (Student does so.) Pas mal. Vous prononcez tolérablement. Our next Verb is connaître, *to know* (*by sight*).

Je connais	Nous connaissons
Tu connais	Vous connaissez
Il connaît	Ils connaissent (co-nèce)

Another Verb on our list, paraître, *to appear*, is conjugated exactly like connaître. Let me have its Present Tense.

637. STUDENT.—Je parais, I appear; tu parais, thou appearest; il paraît, he appears; nous paraissons, we appear, etc.

TEACHER.—Tout-à-fait bien! Explain how you have done this without a mistake.

638. STUDENT—*By observing the stem*, mon maître. *In* connaître *the stem is* connaî, *in* paraître *the stem is* parai. *The terminations are* -s, -s, -t, -ssons, -ssez, -ssent *in both.*

TEACHER.—Voilà ce qui est vraiment excellent. Our next Verb is contenir, *to contain*. Copy off carefully.

Je contiens	Nous contenons
Tu contiens	Vous contenez
Il contient	Ils contiennent

Have you any trouble in the pronunciation?

639. STUDENT.—*I think not*, mon maître. *The Singular rhymes with* bien, *and the Third Person Plural with* bienne, *if there is such a word.*

TEACHER.—Well said. In our list we have revenir *to return*, tenir *to hold*, and venir *to come*, all conjugated exactly like contenir. Let me hear the Present Tense of each.

640. STUDENT (Thinking).—*I think I can give you them all together*, mon maître. *Throwing off* enir *I have the stem, to which I join the proper terminations.* Je reviens I return, tu tiens thou holdest, il vient he comes, nous revenons we return, vous tenez you hold, ils viennent they come.

TEACHER.—Sincèrement vous avez beaucoup d' observation! (To spare his blushes when I praise him I must stop speaking French.) Our next Irregular Verb is croire *to believe*.

Je crois	Nous croyons
Tu crois	Vous croyez
Il croit	Ils croient

This Verb resembles boire only a little, so that it has to be learned separately. Our next is courir *to run*.

Je cours	Nous courons
Tu cours	Vous courez
Il court	Ils courent

The next on our list is dire *to say* or *to tell*.

Je dis	Nous disons
Tu dis	Vous dites
Il dit	Ils disent

Do you see something unusual here?

641. STUDENT.—(Examining) *Yes*, mon maître; dites *the Second Person Plural has not the usual termination* ez.

Teacher.—Right. The next Irregular is Écrire *to write*, in which we have had already a little practice.

J'écris	Nous écrivons
Tu écris	Vous écrivez
Il écrit	Ils écrivent

Now run the last four Verbs through the Present Tense as fast as possible.

642. Student.—Je crois, I believe; tu crois, thou believest; il croit, he believes; etc. Je cours, I run; tu cours thou runnest; il court, etc. Je dis, I say; tu dis, thou sayest; etc. J'écris, I write; etc.

Teacher.—All quite correct. Next comes entendre, *to hear*.

J'entends	Nous entendons
Tu entends	Vous entendez
Il entend	Ils entendent

There are four other Verbs on the list, conjugated exactly like entendre. They are perdre, *to lose;* répondre, *to answer;* tendre, *to extend*, *to offer;* and vendre, *to sell.* Let me hear you run each one separately through the Indicative Mood, Present Tense.

643. Student.—*By throwing off* re, *I find the stems to be* perd, répond, tend *and* vend, *and so the task should be easy.* Je perds (pèr), I lose; tu perds, thou losest; il perd, he loses; nous perdons, *etc.* Je tends, I extend; tu tends, thou extendest, *etc.* Je vends, I sell; tu vends, thou sellest; il vend, he sells, *etc.*

Teacher.—All right. Our next is être, *to be*, fully as useful as avoir and just as Irregular.

Je suis	Nous sommes
Tu es	Vous êtes
Il est	Ils sont

Recite this with the proper English and point out something worth noticing.

644. Student (Slowly).—Je suis, I am; tu es (è), thou art; il est (è), he is; nous sommes (somm'), we are; vous‿êtes, ye or you are; ils sont, they are. *You wish me to notice that the Second Person Plural does not end in* -ez, *and that the Third ends in* -ont, *like* ont *of* avoir, to have, *and* vont *of* aller, to go.

Teacher.—Vous avez l'oeil d'un aigle! Our next Verb is faire, *to make* or *do.*

Je fais (-è)	Nous faisons (fe-zon)
Tu fais	Vous faites (fète)
Il fait	Ils font

Repeat this, with whatever remarks you think proper to make.

645. STUDENT.—Je fais, I make or do; tu fais, thou makest or dost; il fait, he makes or does; nous faisons, etc. *Of this, as of the last, the Second Person Plural does not end in* -ez, *and the Third is the fourth we find ending in* ont. *If I notice these little things, you must thank yourself,* mon maître. *You desire me to be on the alert, though you look hurt if I say anything foolish.*

TEACHER.—Quand l'élève a de la bonne volonté, le maître n'a pas de peine. Our next Verb is falloir, *to be necessary.* First Person (wanting), Second Person (wanting), Third Person, il faut, *it is necessary.* Plural (wanting). This is a strange Verb, but it is very useful, as we shall learn in time. Our next Verb is lire, *to read.*

Je lis	Nous lisons
Tu lis	Vous lisez
Il lit	Ils lisent (lîz)

Then comes mettre, *to put.*

Je mets (mè)	Nous mettons
Tu mets	Vous mettez
Il met	Ils mettent (mèt)

646. STUDENT (Examining his list).—*That reminds me of* battre, mon maître.

TEACHER.—The two Verbs are alike in many respects, but not in all. Our next is mourir, *to die.*

Je meurs (me'r)	Nous mourons
Tu meurs	Vous mourez
Il meurt	Ils meurent (me'r)

Our next reminds you of an old friend, ouvrir, *to open.*

J'ouvre	Nous ouvrons
Tu ouvres	Vous ouvrez
Il ouvre	Ils ouvrent

Souffrir, *to suffer,* being conjugated like this, you will have no difficulty in running out the Present Tense.

647. STUDENT.—*Not the slightest,* mon maître, *seeing the terminations are exactly like those of the Regular Verbs.* Je souffre, I suffer; tu souffres, thou sufferest; il souffre, he suffers, etc.

TEACHER.—Permettre, *to permit,* is done exactly like mettre. Persons!

648. STUDENT.—Je permets, I permit; tu permets, thou permittest; il permet, he permits; nous permettons, etc.

TEACHER.—Our next is plaire, *to please.*

Je plais	Nous plaisons
Tu plais	Vous plaisez
Il plaît	Ils plaisent (plè'z)

649. STUDENT.—*Is* plaît-il does he please?

TEACHER.—That is indeed its real meaning, but the expression that we have been using so far is a short familiar phrase meaning *What do you sav? What do you want? Please repeat*, etc. Our next Irregular is pouvoir, *to be able, can.*

Je peux (pe)	Nous pouvons
Tu peux	Vous pouvez
Il peut	Ils peuvent (pe'v)

Persons, with English!

650. STUDENT.—Je peux, I am able or I can; tu peux, thou art able or thou canst; il peut, he is able or he can; nous pouvons, we are able or we can; vous pouvez, you are able or you can; ils peuvent, they are able or they can.

TEACHER.—All right. Our next is résoudre, *to resolve.*

Je résous (ré-zou)	Nous résolvons
Tu résous	Vous résolvez
Il résout	Ils résolvent

Next comes rire, *to laugh.*

Je ris	Nous rions
Tu ris	Vous riez
Il rit	Ils rient

Sourire, *to smile*, is conjugated like rire. Persons!

651. STUDENT.—Je souris, I smile; tu souris, thou smilest; Il sourit, he smiles; nous sourions, we smile, etc.

TEACHER.—All right. Now, if you are able, put those eleven Verbs (entendre-rire) through the Persons again.

652. STUDENT (After a little study).—J'entends, I hear, etc. Je suis, I am, etc. Je fais, I make, etc. Je lis, I read, etc.

TEACHER.—The next is savoir, *to know, to know how.*

Je sais	Nous savons
Tu sais	Vous savez
Il sait	Ils savent (sav)

Then comes suivre (sweevr'), *to follow.*

Je suis	Nous suivons
Tu suis	Vous suivez
Il suit	Ils suivent

The next, valoir, *to be worth*, is somewhat like falloir, but it is a complete Verb.

Je vaux (vo)	Nous valons
Tu vaux	Vous valez
Il vaut	Ils valent

Voir, *to see*, comes next.

Je vois	Nous voyons
Tu vois	Vous voyez
Il voit	Ils voient

The last for the present is vouloir, *to be willing.*

Je veux (ve)	Nous voulons
Tu veux	Vous voulez
Il veut	Ils veulent (ve'l)

After looking over these five Verbs for a few minutes, run out the Persons, with the English, as quickly as possible, but always pronouncing carefully enough to be readily understood.

653. STUDENT.—Je suis, I follow; tu suis, thou followest, etc. Je vaux, I am worth; tu vaux, thou art worth, etc. Je vois, I see; tu vois, thou seest; etc. Je veux, I am willing or I want; tu veux, thou art willing or thou wantest, etc. Je sais, I know; tu sais, thou knowest; il sait, he knows, etc. *I should have begun with* je sais.

TEACHER.—That is all right. The next need is practice in combining these Irregular Verbs into sentences, but we must first have a little more talk about the Pronouns, which we have neglected for a long time. Decline them!

654. STUDENT.—*First Person: Nom.* Je, I; *Dat.* me, to me; *Acc.* me, me, etc. *Second Person: Nom.* tu, thou; *Dat.* te, to thee, etc. (*Goes through all, as on page 168.*)

TEACHER.—Do you remember what was said about their position?

655. STUDENT.—*Yes*, mon maître. *The Personal Pronouns nearly always precede the Verb; as*, je vous vois, I see you.

TEACHER.—Yes, they precede the Verb and keep as close to it as possible. Now copy off the following sentences: Je le vois, *I see him;* je la vois, *I see her;* je les vois, *I see them.* Je ne le vois pas, *I don't see him.* What do you now say of le, la and les?

656. STUDENT.—*I say they are no longer Definite Articles, because, instead of pointing out Nouns, they take the place of Nouns themselves. I say also that they are in the Accusative Case, showing the Direct Object or* Complément Direct, *that is, what is* directly *affected by the action of the Verb* vois.

TEACHER.—You should have no trouble in translating the following sentences: 1. Voulez-vous combattre les ennemis? Oui, je veux les combattre. 2. Connaissez-vous cet homme? Oui, je le connais. 3. Petit-à-petit l'oiseau fait son nid (nest). Est-ce qu'il le fait bien? Oui, Monsieur, il le fait très bien. 4. Pourquoi battez-vous ce petit chien? Je le bats parcequ'il est très méchant. 5. Qu' allez-vous faire avec ces verres d'eau? Je vais les boire tous (touce). 6. Voyez-vous la porte? Je ne la vois pas; elle est trop loin d'ici.

657. STUDENT (Translating).—1. Are you willing to fight the enemies? Yes, I am willing to fight them. 2. Do you know this man? Yes, I know him. 3. Little by little the bird makes his nest. Does he make it well? Yes, sir, he makes it very well. 4. Why do you beat that little dog? I beat him because he is very naughty. 5. What are you going to do with these glasses of water? I am going to drink them all. 6. Do you see the door? I do not see it; it is too far from here.

TEACHER.—Translation correct. What do you say of les in the first answer?

658. STUDENT (Thinking).—*It is a Personal Pronoun, Masculine Plural, because the Noun for which it stands is Masculine Plural; it is in the Accusative Case because it tells the Direct Object of the Verb* combattre (to fight them).

TEACHER.—Correct. Why is not la in the second answer, instead of le?

659. STUDENT.—*Because* la *is the Feminine, whereas, it should be Masculine, the Gender of its Noun* homme.

TEACHER.—In the third answer why are the Pronouns il and le in two different Cases? In the fourth answer why is the Verb bat? In the fifth why say les boire tous instead of boire les tous, as in English? In the sixth, why has la in the question a different meaning from la in the answer? Think over these questions until you can answer them correctly, one by one, as no new lesson can be undertaken until they are all well known and understood.

660. STUDENT.—(After a few minutes' reflection) Il *and* le *are in two different Cases, because they serve two different purposes in the sentence,* il *indicating, etc.* Bat *is the right form, because the Verb must be in the same Number and Person as, etc. I must say* les boire *instead of* boire les, *because a Pronoun, etc.* La *in the question being the Definite Article, must have a different meaning from the other* la *which is, etc.* (Answers all correctly.)

TEACHER.—Being quite right, you are now ready for another step. Copy carefully. 1. *Where do you send these American ladies? I send them to the best hotel in the city.* Où envoyez-vous ces dames américaines? Je les envoie au meilleur hôtel de la ville. 2. *What do you send these American ladies? I send them some new French books.* Qu' est-ce que vous envoyez à ces dames américaines? Je leur envoie des livres français nouveaux. Why is *them* translated by les in one answer and by leur in another?

661. STUDENT.—(Thinking) *In the first answer* them *is the Direct Object of the Verb* (I send them), *and so must be in the Accusative Case* les. *In the second answer the Direct Object is* books *so that* them (to them) *is the Indirect Object, and must be in the Dative Case* leur.

TEACHER.—Correct. I write some other questions: Louis me voit mais il ne me parle pas. Are both the me's in the same Case?

662. STUDENT.—*No, the first* me *is in the Accusative Case, being the Direct Object of* voit; *the second* me *is only the Indirect Object* (to me) *of* parle, *which does not appear to have any Direct Object at all.*

TEACHER.—*As Alice can read I write her a letter, but as John cannot read I send him a pretty picture.* **Comme Alice peut lire je lui écris‿une lettre, mais comme Jean ne peut pas lire je lui envoie une jolie gravure.** Why does lui in one sentence mean *him* and in another mean *her?*

663. STUDENT.—(Thinking) *Perhaps it is because the Dative of* he *in English is* to him, *and the Dative of* she *is* to her—*two different expressions—but in French the same word* lui *is the Dative of both* il *and* elle.

TEACHER.—You are certainly very quick in observation. Have you noticed anything else in the Pronouns?

664. STUDENT.—(Smiling) *Yes,* mon maître, *I thought you might ask me that question, so I got ready for it. In spite of there being three genders in English to two in French, the number of Personal Pronouns in each language is exactly the same.*

TEACHER.—Indeed! That is something I did not know.

665. STUDENT.—*Yes,* mon maître. *The Personal Pronouns in French are exactly fifteen in number:* **je, me, nous; tu, te, vous; il, lui, le, ils, leur, les; elle, la, elles**—*fifteen. In English* I, me, we, us; thou, thee, ye, you; he, him, they, them; she, her, it—*also fifteen. Only for the little word* it, *the English Pronouns would be less in number than the French.*

TEACHER.—(Smiling) And only for the little word *it* there would be no Neuter Gender in the whole English language.

666. STUDENT.—(Surprised) *How? What is that,* mon maître?

TEACHER.—In speaking of a *rock,* or a *river,* or a *color,* or a *quality,* etc., our only Pronouns would be *he* or *she,* and we should be always in the same predicament with regard to the English Gender as we are now in with the French Nouns. But let us talk about this another time, and continue our study of the Pronouns.

667. STUDENT.—**A propos des pronoms, mon maître,** *why have we had little or no practice with* tu? *Is it gradually falling into disuse?*

TEACHER.—Oh no; tu is the regular word for *you* between persons who are on very intimate terms, such as relatives, close friends, school-mates, etc. Others might consider its use as a freedom bordering on insult, so you should be very careful to avoid it with strangers. As an illustration of its ordinary use I take a little conversation out of one of Miss Lucy's note books.

668. JEANNE ET LA PETITE COUSINE.

C. Bonjour, ma cousine Jeanne, maman m'a envoyée te faire une petite visite.	C. Good morning, Cousin Jane, mamma has sent me to pay you a little visit.
J. Bien bonjour, chère petite cousine Alice; que je suis charmée de te voir! Quel âge as-tu?	J. A very good morning, dear little cousin Alice. How delighted I am to see you! How old are you?
C. J'ai huit ans‿et demi.	C. I'm eight years and a half.

J. Que tu es grande! Tu vas à l'école, n'est-ce pas?

C. Non, je ne vais pas à l'école encore, mais je sais lire.

J. Quoi! Tu peux lire déjà?

C. Maman dit que je suis une bonne liseuse. J'ai lu beaucoup de belles historiettes.

J. As-tu de jolis livres?

C. Oui, maman m'a donné bien des livres illustrés et papa me donne tous les Noëls un beau livre d'histoire que je commence tout de suite mais que je ne finis jamais.

J. Qui est ton maître?

C. Que veux-tu dire, ma cousine? Je ne te comprends pas. Mais oui, oui, je comprends! Je n'ai pas de maître. Ce n'est que maman qui m'enseigne à lire et à écrire.

J. Apprends-tu bien tes leçons?

C. Pas toujours, ma cousine. Maman me gronde quelquefois à cause de ma paresse. Je cours alors à grand' maman avec qui j'ai toujours du bon temps.

J. Petite cousine, tu dois tâcher toujours d'apprendre tes petites leçons.

C. Oh cousine Jeanne, voilà ce qu' Adèle me prêche toujours!

J. Mais Adèle est à l'école au couvent, n'est-ce pas?

C. Oui, mais elle m'écrit toutes les semaines.

J. Et tu lui écris quelquefois, n'est-ce pas?

C. Non! Je ne lui écris jamais. Adèle aime trop trouver quelque-chose à redire. Elle me taquine trop.

J. How tall you are! You go to school, don't you?

C. No, I don't go to school yet, but I know how to read.

J. What! You can read already?

C. Mamma says I am a good reader. I have read many good stories.

J. Have you pretty books?

C. Yes, mamma has given me several picture books, and every Christmas papa gives me a nice history book that I immediately begin but never end.

J. Who is your teacher?

C. What do you mean, cousin? I don't understand you. Oh yes, yes, I understand. I have no teacher. It is only mamma that shows me how to read and to write.

J. Do you learn your lessons well?

C. Not always, cousin. Mamma scolds me sometimes on account of my laziness. Then I run off to grandmother, with whom I always have a good time.

J. Little cousin, you ought always try to learn your little lessons.

C. Oh cousin Jane, that is what Adele is continually preaching!

J. Why, Adele is in the convent at school, isn't she?

C. Yes, but she writes to me every week.

J. And you write to her sometimes, don't you?

C. No! I never write to her. Adele is too fond of finding fault. She teases me too much.

J. Et trouves-tu que moi je te taquine aussi, ma petite chérie ?

C. Oh que non, chère cousine Jeanne. Tu es bonne. Je t'aime autant que j'aime grand-mère et presque autant que j'aime maman.

J. Mais tu aimes aussi ta sœur Adèle un peu, n'est-ce pas ?

C. Oh oui, ma cousine, un peu, mais très peu.

J. Adèle est bonne enfant, elle te fait un joli cadeau de temps en temps.

C. Oui, elle me fait un cadeau de temps en temps.

J. Et tu lui fais un joli cadeau en retour, n'est-ce pas ?

C. Nenni, cousine ; Adèle est grande fille et a beaucoup d'argent. Mais je lui prête mon beau livre d'images quelquefois.

J. Quand le lui prêtes-tu ?

C. Seulement quand elle me le demande ; si elle ne me le demande pas je ne le lui prête pas. Tu vois, ma cousine, que moi je ne suis pas une bonne enfant. Mais pourquoi souris-tu, cousine Jeanne ?

J. Chère petite, tu m'amuses beaucoup par ta franchise. Tu ne te loues pas énormément.

C. Maman dit que je ne dois me louer jamais. Ce n'est que les vaniteux qui se louent.

J. Ton petit frére Léon se loue-t-il ?

C. Oh que non ! Léon ne se loue jamais, mais Adéle, qu'elle est vaniteuse ! Elle se loue toujours.

J. Excepté quand elle te taquine.

J. Do you think that I tease you, also, my little darling ?

C. Oh no, dear cousin Jane. You are good. I love you as much as I love grandmother and nearly as much as I love mamma.

J. But you love sister Adele also a little, don't you ?

C. Oh yes, cousin, a little, but very little.

J. Adele is a good creature, she gives you a pretty present now and then.

C. Yes, she makes me a present now and then.

J. And you make her a pretty present in return, don't you ?

C. No indeed, cousin ; Adele is a big girl and has plenty of money. But I lend her my fine picture book sometimes.

J. When do you lend it to her ?

C. Only when she asks it of me ; if she does not ask it I don't lend it to her. You see, cousin, that I'm no good creature. But what are you smiling at ?

J. Little darling, you delight me with your candor. You don't praise yourself excessively.

C. Mamma says I must not ever praise myself. It is only conceited people that praise themselves.

J. Does your little brother Leo praise himself ?

Oh no ! Leo never praises himself; but how vain Adele is. She is always praising herself.

J. Except when she is teasing you.

C. Ah! mais moi je la taquine aussi. Il faut m'entendre m'écrier quand je la trouve à se regarder dans le miroir — mais voilà la voix de maman qui m'appelle! Oui, maman, j'y vais! j'y vais! Au revoir, ma cousine! Je me sauve.

C. Ah! but I tease her, too. You should hear me shriek when I catch her admiring herself in the glass. But isn't that mamma's voice calling me? Yes, mother, I'm going! I'm going! Good bye, cousin! I skip.

669. STUDENT.—*How am I to study the above little sketch*, mon maître?

TEACHER.—Follow the usual course, which I note again, as you often seem to forget it: 1. Read it aloud out of your Cahier français. 2. Write the English into your Cahier anglais. 3. Study so well that you can translate my reading into English. 4. Read your own Cahier into French. 5. Translate my English reading into French. 6. Answer in French all my French questions. Au revoir, mon ami.

670. STUDENT (Next day).—*I can read my* Cahier frànçais *into English*, mon maître. (Does so.) *Now, I think I can do the same with your reading*, mon maître. (Does so.) *Now, I will try to read my* Cahier anglais *into French.* (Does so pretty well.) *To-morrow*, mon maître, *I shall try to turn your English reading into French* couramment.

TEACHER.—All this is quite satisfactory, but what I shall like best to-morrow is to find you able to take in turn the two parts, by replying in French to whatever I shall read out as said by Jeanne or la petite cousine Alice.

671. STUDENT.—Très bien, Monsieur. Je vais faire tout ce que je peux. Au revoir, mon bon maître. (Next day.) *I'm afraid I shall* vous taquiner *by mixing up* tu *and* ton *with* vous *and* votre, *but I have studied the whole lesson honestly.*

TEACHER.—Eh bien! Commencez, mon ami. Vous êtes la petite cousine.

672. STUDENT.—Bonjour, ma cousine Jeanne, maman m'a envoyée, etc.

TEACHER (*Reading*).—Bien bonjour, chère petite, etc. Quel âge as-tu?

673. STUDENT—J'ai huit ans et demi, etc. (Gets through the whole piece, missing a little here and there, but in general answering intelligently and almost as naturally as if speaking English.)

TEACHER.—You have managed the tu difficulty pretty well, but, as you have taken notes you must have met with other difficulties besides; what are they?

674. STUDENT (Examining notes).—*I should like a little enlightenment on one or two points*, mon maître. *First the word* liseuse, *a reader*, *reminds*

me of délicieuse, peureuse, joyeuse, *etc., all French Feminine Adjectives. If* Cousin Alice *spoke of her brother* Leo *as a reader, would she have used the word* liseuse ?

TEACHER.—A good question ! No, she would then use the Masculine form liseur. A few French Masculine Nouns ending in eur become Feminine by changing r into se; as chanteur, chanteuse, *singer ;* chasseur, chasseuse, *hunter ;* danseur, danseuse, *dancer ;* liseur, liseuse, *reader ;* etc.

675. STUDENT.—Merci bien, mon maître, *I make a note of all that. Second :* Cousin Alice *says :* Maman m'a donné bien des livres illustrés. *Why not say* bien de livres *as well as* beaucoup de livres ?

TEACHER.—Another sensible question, though a little premature. Bien so used is always regarded as an Adverb, qualifying a Verb only, and having no effect on the Noun that follows. Your attention will be often called to this. The next difficulty ?

676. STUDENT.—*The word* moi, *met several times, seems to mean* I. *Is* moi, *therefore, another form of* je ?

TEACHER.—Moi is a Personal Pronoun, and therefore belongs to the very subject at which we are engaged. But so much will be said about it pretty soon that we skip it for the present. Your next difficulty ?

677. STUDENT.—*My next difficulty has been puzzling me a good deal, so I state it at once. When a French Verb has two Objects, which of them goes before the other, the Direct or the Indirect ?*

TEACHER.—A good question ! Let us see how it is with the Objects of the English Verb. Examine this sentence : *Charley sends his mother a beautiful book.* Where is each Object ?

678. STUDENT (Examining).—Mother, *the Indirect Object, goes before the Direct Object,* book.

TEACHER.—Such an expression is quite usual, but is it quite correct ?

679. STUDENT.—*Now that I examine it, I don't think it is quite correct. The Object most directly affected by the action should be mentioned first. As it is the* book *that he gives, not the* mother, *I should think that* book *ought to precede* mother *in the sentence.*

TEACHER.—How, for example ?

680. STUDENT.—Charley sends a beautiful book to his mother, Charlot envoie un beau livre à sa mère.

TEACHER.—That is certainly the most correct way; it is the only way generally followed in French when the two Objects are Nouns. But when they are Pronouns there is trouble.

681. STUDENT.—*Yes indeed,* mon maître, *very puzzling trouble.* (Looking at his note book.) Little cousin Alice *says :* si elle ne me le demande pas, je ne le lui prête pas, if she does not ask it of me I do not lend it to her. *Here* le, *the Direct Object, in one place follows the Indirect Object, and in another precedes it. I don't see why.*

Teacher.—There is a reason and a good one, but its discussion must be deferred to the proper place. For the present, notice the following:

Il me le prête, *he lends me it, or lends it to me*
Il te le prête, *he lends thee it, or lends it to thee*
Il le lui prête, *he lends him it, or lends it to him*
Il nous le prête, *he lends us it, or lends it to us*
Il vous le prête, *he lends you it, or lends it to you*
Il le leur prête, *he lends them it, or lends it to them*

In each sentence the two Objects are Pronouns. What remark have you to make as to their respective positions in English?

682. Student (Examining closely).—*In English when there is no Preposition the Indirect Object goes first; when there is a Preposition the Indirect Object goes last. The English arrangement is therefore quite clear; the trouble is altogether in the French.*

Teacher.—What is the trouble?

683. Student.—*The trouble is irregularity; I see it better now than I did at first. In the Third Person the two Objects change the respective positions that they had occupied in the First and Second Persons, the Direct Object going first and the Indirect last. This is not hard to understand,* mon maître, *but I am afraid it will be difficult to remember.*

Teacher.—You have struck the nail on the head. The trouble comes altogether from the difficulty of remembering quickly in which Person the change comes. I have found the following formula to be easy to remember and very useful in practice:

Me le, me la, me les; te le, te la, te les; nous le, nous la, nous les; vous le, vous la, vous les; le lui, la lui, les lui; le leur, la leur, les leur. Look it over for a few moments and then say it by heart (Student does so). Do you understand it?

684. Student.—*I think so,* mon maître, *but the test is easy.*

Teacher.—Suppose we are talking of la maison, *the house;* how do you say *he shows it to me, he shows it to thee, he shows it to him, he shows it to us, he shows it to you, he shows it to them?*

685. Student.—Il me la montre, il te la montre, il la lui montre, il nous la montre, il vous la montre, il la leur montre.

Teacher—Right. Suppose we are speaking of *books;* how do you say, *he lends them to me, he lends them to thee,* etc.?

686. Student.—Il me les prête, il te les prête, il les lui prête, etc.

Teacher.—Speaking of *letters,* how do you say, *the postman* (facteur) *gives them to me every morning,* etc.?

687. Student.—Le facteur me les donne tous les matins, le facteur te les donne tous les matins, le facteur les lui donne tous les matins, *etc.* (*Teacher keeps on giving questions until Student shows some readiness in answering them.*)

TEACHER.—Jusque-là c'est très bien. Next difficulty.

688. STUDENT.—*The next looks like another puzzler.* Little Alice *says :* je ne dois me louer jamais, I must never praise myself. Me *certainly means* me, *how then can it mean* myself?

TEACHER.—An English idiom is the cause of the apparent irregularity.

689. STUDENT.—*What is an idiom*, mon maître ?

TEACHER.—An idiom is a peculiar form of expression that cannot be translated word for word into another language; for example *everybody* is an English idiom as it has nothing to do with *body* (corps), and tout le monde is a French idiom as it has nothing to do with monde (*world*). Tell me the English of je te loue, je le loue, je la loue, je vous loue, je les loue.

690. STUDENT.—I praise thee, I praise him, I praise her, I praise you, I praise them. *No idiom so far*, mon maître.

TEACHER.—All right. Now translate je me loue, tu te loues, nous nous louons, vous vous louez, and tell me if you notice any idiom.

691. STUDENT.—I praise myself, thou praisest thyself, we praise ourselves, you praise yourselves. (Thinking) *Oh yes!* mon maître, *I see! When the Subject and the Object refer to the* same *person, the English form changes, becoming*, I praise myself *instead of* I praise me, *and* we praise ourselves *instead of* we praise us, etc. *This, I suppose, is what you mean by the English idiom, as the French does not seem to change.*

TEACHER.—Well, the French changes too, in fact it must change, for the sake of clearness. Translate le colonel me loue, le colonel te loue, le colonel le loue.

692. STUDENT.—The colonel praises me, the colonel praises thee, the colonel praises him.

TEACHER.—You notice that the first two sentences are perfectly clear, there being no doubt as to the identity of the Objects. But in the third, who is meant by le ?

693. STUDENT.—*I don't know*, mon maître ; *some man probably already spoken of.*

TEACHER.—Can it mean the colonel himself?

694. STUDENT.—*I don't know really*, mon maître, *but I hardly think so. It is a very vague expression.*

TEACHER.—It would be exceedingly vague if it could refer to the Subject, but it never does. When the Third Person is both Subject and Object, the Object is expressed by a little word which is always the same, whether the Subject is Singular or Plural, Masculine or Feminine. That little word is se ; as, *the colonel praises himself*, le colonel se loue ; *the lady praises herself*, la dame se loue ; *the schoolboys praise themselves*, les écoliers se louent.

695. STUDENT.—(Smiling) *That is so easy both to understand and to apply that I am quite impatient to be put to the test.*

TEACHER.—*I put myself to the test*, je me mets‿à l'épreuve. Persons!

696. STUDENT.—(After a little reflection) Je me mets‿à l'épreuve, I put myself to the test; tu te mets‿à l'épreuve, thou puttest thyself to the test; il se met‿à l'épreuve, he puts himself to the test; elle se met‿à l'épreuve, she puts herself to the test; nous nous mettons‿à l'épreuve, we put ourselves to the test; vous vous mettez à l'épreuve, you put yourselves to the test; ils se mettent à l'épreuve, they put themselves to the test. *This is so easy*, mon maître, *that I shall take the liberty of asking another question. Does* se *serve for the Indirect Object as well as for the Direct?*

TEACHER.—Yes, like me and te, se serves for both the Objects. *I speak to myself*, je me parle. Persons!

697. STUDENT.—Je me parle, I speak to myself; tu te parles, thou speakest to thyself; il se parle, he speaks to himself; elle se parle, she speaks to herself; nous nous parlons, we speak to ourselves, etc.

TEACHER.—While we are at Verbs of this kind, I may as well mention a very common idiomatic use of them in which the Pronoun shows the Indirect Object and a Noun the Direct. Instead of the regular form je lave mes mains, the French prefer to say, je me lave les mains, *I wash my hands*. Persons!

698. STUDENT (After some reflection).—Je me lave les mains, I wash my hands; tu te laves les mains, thou washest thy hands; il se lave les mains, he washes his hands; elle se lave les mains, she washes her hands; nous nous lavons les mains, we wash our hands, etc.

TEACHER.—You seem to be getting bravely over your difficulties. Any more?

699. STUDENT (Examining note book).—*Yes, but several I find already answered. I see now how* je me sauve (I save myself) *means* I skip. *Ah! here is one.* Little Alice *says*, il faut m'entendre m'écrier, you should hear me shriek. *What is the use of* me *before* écrier?

TEACHER.—It makes the word stronger by implying that she put a good deal of *herself* into her cry. Any other difficulty?

700. STUDENT.—*Yes, the last one. Why does* Alice *say* j'y vais? *Would not* je vais *do?*

TEACHER.—You desire to know the meaning of the strange word, y (i) in the sentence? This I had intended putting off to the next lesson, but your question and others sure to spring up very soon make it absolutely necessary to say something about the rest of the Personal Pronoun Table on page 168. Put the Third Person Indefinite through its Cases.

701. STUDENT.—*Nom.*, on, one, they, people, etc. *Dat.*, se, to one's self, themselves, etc. *Acc.*, se, one's self, themselves, etc. On *is a curious word*, mon maître.

TEACHER.—Yes, but it is one of the most useful in the whole French language. Copy off carefully what I write. On a corruption of the Latin

Homo (*a human being*), is a Personal Pronoun, always in the Singular Number, always in the Nominative Case, but of no particular Gender. It is a most convenient word whenever we wish to say something about people in general, without naming any person in particular. It is sometimes translated in English by the word *one;* as, après un travail difficile on se repose bien, *after hard work one rests well;* but here *one*, though a handy word, is hardly good English.

702. STUDENT.—*Not good English*, mon maître? *In the sentence*, one rests in the morning, another in the afternoon; *is not the English good?*

TEACHER.—It is quite good in your sentence, because by *one* you mean *one* person, not *two* or *three* persons. On in French has nothing whatever to do with *number*. Its peculiar meaning is best shown by examples in which it can be translated by *people*, *they*, *you*, *we* and even *I* when employed in a broad and general sense. Instead of on, l'on is often used, for the sake of easier pronunciation

PETIT VOCABULAIRE.

Boulanger, m. baker	Coucher, v. to lay down
Campagne, f. country	Enrichir, v. to make rich
Grève, f. a strike	Lever, v. to raise
Paquet, m. package	Régler, v. to regulate
Savant, adj. wise	

703. SENTENCES SHOWING THE USE OF *ON.*

1. Qu' est-ce que l'on dit de la grève? On dit qu' elle est presque finie.	What do people say about the strike? They say that it is almost over.
2. Qu' est-ce que l'on regarde dans la rue? On regarde les soldats.	What are they looking at in the street? They are looking at the soldiers.
3. A quelle heure se couche-t-on à la campagne? A la campagne on se couche à neuf heures et on se lève à cinq heures.	At what o'clock do you go to bed in the country? In the country we go to bed at nine and get up at five.
4. A la campagne alors je vois que l'on se règle la vie par le vieux proverbe fameux. Le connaît-on, n'est-ce pas? Oui, on le connaît très bien: En se couchant de bonne heure et se levant de même, on se porte bien, on s'enrichit, et l'on devient savant.	In the country then I see that you regulate your living by the famous old proverb. You know it, of course? Yes, we know it very well: Early to bed and early to rise, makes a man healthy, wealthy and wise.

5. A notre école quelquefois on s'amuse énormément ; à ton école est-ce comme cela ? Non-da ! A notre école on ne peut pas faire tout ce que l'on veut, je vous assure.	At our school we sometimes have tremendous fun ; is it so at your school ? No, indeed ! at our school we can't do whatever we please, I assure you.
6. De quoi parle-t-on le plus maintenant ? Tout à-l'heure on parle partout de la course pour la Coupe qui va avoir lieu bientôt entre le bateau américain et le bateau irlandais.	What are people speaking of the most just now ? Just now the Cup race that is to take place soon between the American boat and the Irish boat is spoken of everywhere.
7. Qu'est-ce que l'on doit aimer le plus ? Dieu et la patrie on doit aimer le plus.	What should we love most ? God and our native land we should love most.
8. Quand on ne peut avoir ce que l'on aime, qu' est-ce que l'on doit faire ? Quand on ne peut avoir ce que l'on aime, on doit aimer ce que l'on a.	When we can't have what we like, what should we do ? When we can't have what we like, we should like what we have.
9. M'a-t-on apporté des livres aujourd'hui ? Oui, on vous a apporté un paquet de livres ce matin.	Have any books been left here for me to-day ? Yes, a package of books was left for you this morning.
10. N'est-ce pas que l'on frappe à la porte ? Oui, c'est le boulanger avec le pain.	Is not somebody knocking at the door ? Yes, it is the baker with the bread.

These examples must be enough for the present. Recite them well to-morrow in French and English.

704. STUDENT (Next day).—*Those ten sentences have not given me much trouble*, mon maître. (Translates them readily, French and English.)

TEACHER.—You answer so well that it is hardly worth while asking what you should remember when translating on or l'on ?

705. STUDENT.—*I am to remember*, mon maître, *that* on *or* l'on, *while meaning no person in particular, may mean any person in general.*

TEACHER.—Well said. The other Cases of on being easily learned by practice, we can pass at once from the Third Person Indefinite to the Third Person Neuter.

706. STUDENT.—*Neuter*, mon maître ! *It is about this that I wish to ask a question or two. Have I not understood you to say that there is no Neuter Gender in the French Language ?*

TEACHER.—All French *Nouns* must certainly be either Masculine or Feminine, and as *neuter* means *neither*, no French *Noun*, strictly speaking,

can be in the Neuter Gender. But when a *Pronoun* is used to refer, not to some particular Noun, but to an Adjective or some other part of speech that has no Gender, such Pronoun can hardly help being considered Neuter. You don't understand me, I see, so you must get an example. Turn this into French : *Are you the daughters of the general? We are.*

707. STUDENT.—Etes-vous les filles du général ? Nous sommes.

TEACHER.—Your answer is not precise enough to be good French. It is without the complément which is necessary to complete the very vague meaning of such a Verb as sommes. The correct answer is nous les sommes, les meaning les filles du général, without repeating so many words. You now appear to understand me. Well then, turn this into good French : *Are you the general's daughter? I am.*

708. STUDENT.—Etes-vous la fille du général ? Je la suis, la *meaning* la fille du général, *without repeating so many words.*

TEACHER.—*Are you the German soldiers? We are not.* French !

709 STUDENT.—Etes-vous les soldats‿allemands ? Nous ne les sommes pas, *meaning* nous ne sommes pas les soldats allemands, *without repeating so many words.*

TEACHER.—Quite right. So far you seem to understand the principle. Let me hear you make a little rule of your own on the subject.

710. STUDENT (Slow and thoughtful).—*As long as some particular Noun is referred to, the referring Pronoun must be* le, la, *or* les, *according to the Gender and Number of the Noun. This seems quite simple so far,* mon maître, *and I don't see what it has to do with the Neuter that we were speaking about.*

TEACHER.—You will in a minute. The little rule you have just made tells what the Pronoun is to be when reference is made to a particular Noun. The next point is to say what the Pronoun is to be when it refers, not to some particular Noun, but to a Noun having a general meaning, to an Adjective, or to a part of a sentence. In such cases the referring word is always the Neuter Pronoun le, which is sometimes to be translated by *it*, sometimes by *so*, and very often not to be translated at all. Examples : *Madam, are you a music-teacher? I am.* Madame, êtes-vous maîtresse de musique ? Je le suis (maîtresse being general). *Young lady, are you the French teacher? I am not.* Mademoiselle, êtes-vous la maîtresse de français ? Je ne la suis pas (la maîtresse being particular). *Mother, are you sick? I am.* Ma mère, es-tu malade ? Je le suis (le referring to the Adjective). *My friends, do you wish to go to London now? We don't.* Mes amis, voulez-vous aller maintenant à Londres ? Nous ne le voulons pas (le referring to part of the sentence). *Ladies, are you English? We are.* Mesdames, êtes-vous anglaises ? Nous le sommes (le referring to the Adjective). Do you understand this ?

711. STUDENT (Thoughtfully).—I think so, mon maître. The chief point seems to be to remember making the reference ; to make it seems easy

enough. If it is to be made to a particular Noun, le, la, or les is to be used; if not, le is always the needed word.

TEACHER.—The rule is well expressed, let us see if it is known. *Are you my brother's friends? We are not.* French!

712. STUDENT.—Etes-vous les amis de mon frère? Nous ne les sommes pas (les meaning les amis de votre frère).

TEACHER.—*Louisa, my dear child, you look tired. Are you so really? I am so really, dear Madam; very tired.* French!

713. STUDENT.—Louise, ma chère enfant, vous avez l'air fatigué. L'êtes-vous réellement? Je le suis réellement, chère Madame; très fatiguée (le referring to the Adjective).

TEACHER.—*Are these gentlemen Americans? They are not; they are Englishmen.* French!

714. STUDENT.—Ces Messieurs sont-ils américains? Ils ne le sont pas; ils sont anglais. (No Americans in particular being referred to).

TEACHER.—*Are these little girls Irish? They are.* French!

715. STUDENT.—Ces petites filles sont-elles irlandaises? Elles le sont (le referring to the Adjective.)

TEACHER.—*Young ladies, are you the Americans that my mother is waiting for? We are, Madam.* French!

716. STUDENT.—Mesdemoiselles, êtes-vous les Américaines que ma mère attend? Oui, Madame, nous les sommes (les referring to a particular Noun).

TEACHER.—That must be practice enough for the Nominative of the Neuter Pronoun. Decline it so that we may pass off to the other Cases.

717. STUDENT.—*Nom.* le, it, so. *Gen.* en, of or from it or them, etc. *Dat.* y, to it, in it, to them, in them, etc.

TEACHER.—Why do you stop? Why not say the Plural?

718. STUDENT.—*There is no Plural on the board. There is probably no necessity for a Plural.* (Thinking.) *I see. In one of your examples just given,* le *can refer to an Adjective in the Plural just as readily as to one in the Singular. The other Cases of this Neuter Pronoun may be able to do the same thing.*

TEACHER.—Right! You have just hit it. Now let us see the use of the other Cases. Turn the following into French: *How many books have you? I have six.*

719. STUDENT.—Combien de livres avez-vous? J'ai six.

TEACHER.—As before, your answer, though readily understood, would be considered as deficient in preciseness. A Frenchman would say, J'en ai six, meaning thereby that he did not answer you at random, but after a consideration of your question.

720. STUDENT.—*Is such preciseness always required in French?*

TEACHER.—Always. The French nature likes preciseness, clearness, sharpness of expression—brevity too, but not obscure brevity. It does not like to be puzzling over such vague sentences as *I am*, *I do*, *I have*, *I will*, etc., which, when closely examined, seem to have little or no exact meaning.

721. STUDENT.—*And what exact meaning*, mon maître, *has* j'en ai six?

TEACHER.—It means *I have six of the articles you allude to.* This full answer in English would be too awkward; *I have six of them* is only a little better; *I have six* is too blunt; but the handy little French Pronoun hits the nail on the head by furnishing the right complément, and must be therefore always used.

722. STUDENT.—*I now see the necessity for some such word of reference*, mon maître, *but I must say I am a little surprised that the French, with all their love for clearness, have no better word for such a purpose than* en, *which we have already met with quite a different meaning.*

TEACHER.—What meaning, for example?

723. STUDENT (Examining his note-book).—En ajoutant, *where it means* by; changeant ail en aux, *where it means* into; il va d'Angleterre en Irlande, *where it means* to; en effet, *where it means* in—

TEACHER (*Interrupting, with a smile*).—I am delighted to notice in my pupil such a keen power of observation. Defects in their language, no doubt, the French would like to remedy, but this they may not consider one. The en you have been meeting is a Preposition with the general meaning of *in*, and its place is almost always before Nouns. En the Pronoun is never used with a Noun, and its usual place is as close as possible with a Verb. In fact the meaning of each is so different that after a little practice you will find it impossible to mistake one for the other; so we may as well resume the study of en as a Pronoun.

724. STUDENT.—*Certainly*, mon maître, *with many thanks for your explanations, let us now return to the Neuter Pronoun in the Genitive Case. As you say that such a word of reference is seldom used in English, I should like to get a few hints as to when I must use it in French.*

TEACHER.—Once that you understand its general purpose, practice is the best possible teacher. Still it may help you to remember that whenever de is used with a Noun, the reference is usually made by en. Copy off.

Are you speaking of Paris? I am. Parlez-vous de Paris? J'en parle. *Are you coming from Paris? I am.* Venez-vous de Paris? J'en viens. Also remember that en is the regular word of reference for the Partitive Article. Copy off.

Have you any wine? Yes, I have ten bottles. Avez-vous du vin? Oui, j'en ai dix bouteilles. *How much do you want? I want only one glass.* Combien en voulez-vous? Je n'en veux qu'un verre. *Have you heard of my father's arrival? Oh! he has arrived at last. I am very glad* (*to*

hear it). Avez-vous entendu de l'arrivée de mon père? Oh! il est arrivé enfin. J'en suis bien aise. *Have you any desire to read the news? I have a great desire (to read it) but I have not the time.* Avez-vous envie de lire les nouvelles? J'en ai bien envie, mais je n'en ai pas le temps. Do you understand all this?

725. STUDENT.—*I have now a general idea of the use of* en, *but that is all I can say*, mon maître, *until I get more practice.*

TEACHER.—*Do you know anything about (of) the war? I know nothing about it.* French.

726. STUDENT (Hesitating).—Savez-vous quelquechose de la guerre? Je n'en sais rien.

TEACHER.—Very good! *Gentlemen, are you satisfied with* (de) *my work? We are satisfied with it. Your work is good.* French!

727. STUDENT.—Messieurs, êtes-vous contents de mon ouvrage? Nous en sommes contents. Votre ouvrage est bon.

TEACHER.—*Here is good bread. Do you want any? Yes, I want a small piece.* French!

728. STUDENT.—Voici de bon pain. En voulez-vous? Oui, j'en veux un petit morceau, s'il vous plaît.

TEACHER.—*Look at this book. What do you say of it? I say that it is a very interesting book.* French!

729. STUDENT.—Regardez ce livre. Qu'est-ce que vous en dites? Je dis qu'il est un livre très intéressant.

TEACHER.—Good! Remember that though le in the Nominative is nearly always Neuter, en in the Genitive can refer to any Gender or any Number. *Do you speak of my houses? I do.* French!

730. STUDENT.—Parlez-vous de mes maisons? J'en parle.

TEACHER.—*Do you speak of my dogs? I don't.* French!

731. STUDENT.—Parlez-vous de mes chiens. Je n'en parle pas.

TEACHER.—*Do you speak of my brothers? I do.* French!

732. STUDENT.—Parlez-vous de mes frères? J'en parle.

TEACHER.—This must do for the Genitive of what we may generally call the Neuter Pronoun; we now go to the Dative. What is it?

733. STUDENT.—Y, *meaning* to it, in it, to them, in them, etc. *From what I have learned of the Nominative and Genitive I don't think the Dative will give me much trouble.*

TEACHER.—Probably not, as its use in general resembles that of the other two Cases. Le avoids repetition by referring to a Noun in the *Nominative;* en avoids repetition by referring to a Noun in the *Genitive;* and y avoids repetition by referring (generally) to a Noun in the *Dative.*

734. STUDENT.—*Please give me three separate examples*, mon maître, *showing the peculiar uses of the three Cases of this Neuter Pronoun. They will make things clearer, and therefore easier to remember.*

TEACHER.—*Are your friends sick? They are.* Vos amis sont-ils malades? Ils le sont (Nominative). *Have your friends coffee? They have.* Vos amis ont-ils du café? Ils en ont (Genitive). *Are your friends in the country? They are.* Vos amis sont-ils à la campagne? Ils y sont. *Are your friends going to the country? They are.* Vos amis vont-ils à la campagne? Ils y vont. Do you now understand the use of y?

735. STUDENT.—*I think so,* mon maître; *it seems quite simple. Whenever the Noun is preceded by* à, *reference is made to it by* y.

TEACHER.—Very true, but it is also useful in referring to a place whether à precedes the Noun or not; examples: *Is my carriage in the street? No, it is not.* Ma voiture est-elle dans la rue? Non, elle n'y est pas. *Is the cow on the sidewalk? Yes, she is.* La vache est-elle sur le trottoir? Oui, elle y est. *What are you doing with my glass? I am pouring some wine into it.* Que faites-vous de mon verre? J'y verse du vin. *Have you visited the Hotel Meurice? Yes, I go there often.* Avez-vous visité l'Hôtel Meurice? Oui, j'y vais souvent. *Is the eating good there? Yes, the table is quite good.* Est-ce que l'on y mange bien? Oui, on y mange très bien. *Do you hope to travel in Europe soon? Yes, I expect to go there next year.* Espérez-vous voyager en Europe bien tôt? Oui, j'espère y aller l'année prochaine. *Does the window look into the street? Yes, it does.* La fenêtre donne-t-elle sur la rue? Oui, elle y donne. *Do you see a cat in the street? I see no cat there, but I see a white goat and a big black dog there.* Voyez-vous un chat dans la rue? Je n'y vois pas de chat mais j'y vois une chèvre blanche et un grand chien noir. *Do you often think of the grand trip that you are going to take? Yes, I am nearly always thinking of it.* Pensez-vous souvent au grand voyage que vous allez prendre? Oui, j'y pense presque toujours. Are these examples enough to give you a general idea of the use of y?

736. STUDENT.—*Yes, I think so,* mon maître. (Slowly.) *They also give me an inkling of the real meaning of the idiom* il y a *that first struck me as incomprehensible and then as only outlandish. But now if in speaking of a garden you say* il y a sept arbres (it has there seven trees), *I can easily see how the expression means* there are seven trees (there).

TEACHER.—Your trouble proceeded from an imperfection in language itself, quite noticeable when we speak of something for which we have no precise name. But your explanation, by thinking that y refers to *it* and that il refers to *the garden,* is hardly good, because il y a may be used even where there is really no Noun at all to refer to. I am glad, however, to notice that, before you pronounce anything to be outlandish, you are disposed to examine if the outlandishness is not first in yourself. As it is now time to study the Present Tense of the Irregular Verbs, I shall ask you only a few questions to test what you have learned as to the use of these all-important little

Pronouns. *How much wine is in your store? There are twenty six bottles there.* French!

737. STUDENT.—Combien de vin y a-t-il dans votre magasin? Il y en a vingt-six bouteilles.

TEACHER.—*Do people place the prepositions before the Nouns? They do.* French!

738. STUDENT (Thinking).—Met-on les prépositions devant les noms? On les y met.

TEACHER.—*Are there books enough? There are.* French!

739. STUDENT.—Y a-t-il assez de livres? Il y en a assez *or* il en y a assez. *Which of the Pronouns goes first*, mon maître?

TEACHER.—A good question, and the answer must be well remembered. Of the three, en is *always* last. Of the other two, y is always last.

740. STUDENT.—Il y en a assez *is right then*, mon maître?

TEACHER.—Yes. *Do you put the handkerchiefs in the box? We do.* French!

741. STUDENT.—Mettez-vous les mouchoirs dans la boîte? Nous les y mettons.

TEACHER.—Good! *Are there many of them? Yes, there are a hundred and forty-seven.* French!

742. STUDENT.—Est-ce qu'il y en a beaucoup? Oui, il y en a cent quarante-sept.

TEACHER.—All right. To-morrow read your Cahier français into English, and, if able, your Cahier anglais into French.

743. STUDENT (Next day).—*No trouble with the* Cahier français, mon maître! *Of the* Cahier anglais *I have my doubts.* (Teacher examines in both.)

TEACHER.—The Cahier anglais requires a little more study.

744. STUDENT (Next day).—*Fair to-day*, mon Professeur! (Translates into French the English as fast as he hears it.)

TEACHER.—You are now ready for la DIXIÈME LEÇON.

DIXIÈME LEÇON.

745. STUDENT.—Bonjour, mon Professeur! *I am quite impatient to start my new lesson.*

TEACHER.—You know then what it is to be?

746. STUDENT.—*O yes! It is to give me practice in the Present Tense of the Irregular Verbs. The last lesson was difficult, but the work was pleasant.*

TEACHER.—Why didn't we practice the Irregular Verbs then as soon as we had learned them?

747. STUDENT (Thinking).—*Perhaps you wished to introduce the various Pronoun Cases into the new sentences,* mon Professeur. *Manufactured sentences, you sometimes say, are rather stiff if they contain too many Nouns. A few Pronouns may not make them easier, but they would certainly make them more natural.*

TEACHER.—That is exactly the idea. Naturalness must be kept in view as well as clearness. We shall therefore study the Pronouns pretty thoroughly, though no doubt much important matter must be put off for future lessons. But to finish with the Verbs—I start you now with the First Person Singular, English and French, of what we may generally suppose to be a reply to a question asked. *Yes, I go to the theatre often and I sometimes applaud the actors that I see there.* Oui, je vais souvent au théatre et quelquefois j'applaudis les acteurs que j' y vois. All the Persons, French and English! English first!

748. STUDENT (*Referring back to make sure that he knows the forms of the Verbs*).—Yes, I go to the theatre often, etc. Thou goest to the theatre often, etc. Oui, je vais souvent au théatre et quelquefois j'applaudis, etc. Tu vas souvent au théatre et quelquefois tu applaudis les acteurs que tu y vois. Il va souvent au théatre, etc.

TEACHER.—*When I reflect on the difficulties of the step that I must take, I do not rejoice much.* Quand je réfléchis sur les difficultés du pas que

je dois faire, je ne me réjouis pas beaucoup. All the Persons! (Remember je me réjouis, tu te réjouis, il se réjouit, nous nous réjouissons, etc.)

749. STUDENT.—When I reflect on the difficulties, etc. Quand je réfléchis sur les difficultés, etc. Quand tu réfléchis sur les difficultés du pas que tu vas faire, tu ne te réjouis pas beaucoup. Quand il réfléchit, etc. (Has to look back occasionally at the various forms of the Verbs, and sometimes forgets to change the Direct Object of réjouir.)

TEACHER.—*As soon as I return to the ocean and see its foaming waves, I don't contain my joy.* Aussitôt que je reviens‿à l'océan et que j'en vois les ondes‿écumantes, je ne contiens pas ma joie. All the Persons!

750. STUDENT.—As soon as I return, etc. As soon as thou returnest, etc. Aussitôt que je reviens à l'océan et que j'en vois les ondes écumantes, etc. Aussitôt que tu reviens à l'océan et que tu en vois les ondes écumantes, tu ne contiens pas ta joie. Aussitôt qu'il revient à l'océan, etc. (*In most of his answers he finds it necessary to refer back pretty often.*)

TEACHER.—*When I come to Paris I open my eyes but close my mouth.* Quand je viens à Paris j'ouvre les yeux mais je ferme la bouche. All the Persons!

751. STUDENT (Smiling).—*Easy*, mon maître! When I come to Paris, etc. When thou comest, etc. Quand je viens à Paris j'ouvre les yeux mais je ferme la bouche. Quand tu viens à Paris tu ouvres les yeux mais tu fermes la bouche, etc.

TEACHER.—*I often laugh, but I don't get leaner on account of it.* Je ris souvent mais je n'en deviens pas plus maigre. All the Persons!

752. STUDENT (*Still smiling*).—I often laugh, but that does not make me thinner. Thou often laughest, but that does not make thee thinner, etc. Je ris souvent, etc. Tu ris souvent mais tu n'en deviens pas plus maigre. Il rit souvent mais il n'en devient pas plus maigre, etc. *I had not to look back this time*, mon maître!

TEACHER.—No, you seem so quick in picking up everything you meet that you may be able to understand a well-known joke on French policemen.

753. STUDENT.—*I doubt that very much*, mon Professeur, *but if you write it on the board I will do my best.*

TEACHER.—I must not write it on the board. That would be "giving it away." The joke is in the sound. But I must first tell you that a French policeman is called un gendarme and his armory or barracks une gendarmerie. Now listen! Dans une gendarmerie, quand un gendarme rit, tous les gendarmes rient, dans une gendarmerie. That's all. You don't laugh?

754. STUDENT (Confused).—Non, Monsieur mon professeur, je ne ris pas parceque je ne comprends pas. *How do you say in French*, Monsieur, have the kindness to repeat the joke?

TEACHER.—Ayez la bonté de répéter la plaisanterie.

755. STUDENT.—Ayez la bonté de répéter la petite plaisanterie, Monsieur ! (Teacher repeats.) *I don't see the point yet*, mon maître. *It seems to me as if you were talking of somebody named Jean D'Armery, but saying very little about him.* Ayez la bonté d'écrire la plaisanterie sur le tableau noir. (*Teacher does so. Student tries to translate.*) In the police-barrack—or armory—when a policeman laughs—all the policemen laugh—in the gendarmory ! (*Suddenly.*) *Oh, now I see it*, mon maître ! Ha ! ha ! ha ! (*Laughs heartily.*) *A splendid joke !* In the gendarmory, when one gendarme laughs, all the gendarmes laugh, in the gendarmory ! *Only, of course, it is no good in English.* Dans la gendarmerie, quand un gendarme rit, tous les gendarmes rient, dans la gendarmerie. *Ha ! ha ! ha ! what fun I shall have telling it to Joseph ! For the sake of this little joke alone it was worth while learning French.* Merci bien, mon Professeur !

TEACHER.—Happy to find you can relish it. We now resume our board practice. (*Writing.*) *I suffer a good deal from this affliction, but I don't say anything about it to anyone.* Je souffre beaucoup de cette affliction, mais je n'en dis rien à personne. All the Persons !

756. STUDENT.—I suffer a good deal from this affliction, etc. Je souffre beaucoup de cette affliction, etc. Tu souffres beaucoup de cette affliction, mais tu n'en dis rien à personne. Il souffre beaucoup, etc.

TEACHER.—*I run to the Free Library on Saturdays, and there I read the names of all the new books.* Je cours les samedis à la Bibliothèque Libre, et j'y lis les noms de tous les livres nouveaux. All the Persons !

757. STUDENT (*Slow and careful*).—I run to the Free Library on Saturdays, etc. Je cours les samedis à la Bibliothèque Libre, etc. Tu cours les samedis à la Bibliothèque Libre, et tu y lis les noms de tous les livres nouveaux. Il court, etc.

TEACHER.—*How much money do I owe my tailor ? Do I not owe him twenty-five francs ?* Combien d'argent dois-je (doij) à mon tailleur ? N'est-ce pas que je lui dois vingt-cinq francs ? Persons ! Notice the fact that the second sentence, not being an answer to the first, requires no change of Persons.

758. STUDENT.—Je crois que je vous comprends, mon Professeur. How much money do I owe my tailor ? Do I not owe him, etc.? How much money, etc.? Dost thou not owe him twenty-five francs, etc.? Combien d'argent dois-je à mon tailleur ? N'est-ce pas que je lui dois vingt-cinq francs ? Combien d'argent dois-tu à ton tailleur ? N'est-ce pas que tu lui dois, etc.?

TEACHER.—*Am I not losing my time ? I know nothing about it.* N'est-ce pas que je perds mon temps ? Je n'en sais rien. Persons ?

759. STUDENT.—Am I not losing my time ? I know nothing about it. Art thou not losing thy time, etc.? N'est-ce pas que je perds mon temps ?

Je n'en sais rien. N'est-ce pas que tu perds ton temps? Tu n'en sais rien. N'est-ce pas qu'il perd son temps ? etc.

TEACHER.—*I wish to be taught* (*that one should teach me*) *French, but I am not worth the trouble.* Je veux que l'on m'enseigne le français, mais je n'en vaux pas la peine. Persons!

760. STUDENT.—I wish to be taught French, but, etc. Thou wishest to be taught French, etc. Je veux que l'on m'enseigne le français, mais je n'en vaux pas la peine. Tu veux que l'on t'enseigne le français, mais tu n'en vaux pas la peine. Il veut, etc.

TEACHER.—*I don't see the castles, and consequently I don't describe them.* Je ne vois pas les châteaux, et en conséquence je ne les décris pas. Persons!

761. STUDENT.—I don't see the castles, and consequently, etc. Thou dost not see the castles, etc. Je ne vois pas les châteaux, et en conséquence je ne les décris pas. Tu ne vois pas les châteaux, et en conséquence tu ne les, etc.

TEACHER.—*I hear everything that people say on this matter, but I don't believe the half of it.* J'entends tout ce que l'on dit de cette affaire, mais je n'en crois pas la moitié. Persons!

762. STUDENT.—I hear everything that people say, etc. Thou hearest everything, etc. He hears everything, etc. J'entends tout ce que l'on dit de cette affaire, mais je n'en crois pas la moitié. Tu entends tout ce que l'on dit de cette affaire, mais tu n'en crois pas la moitié, etc.

TEACHER.—You answer very well, but, unless you think you are able for more, these twelve sentences should be quite enough for home study. When I start you in the First Person of any of them to-morrow, try to be able to give the rest in English and French without the help of board or Cahier. Au plaisir de vous revoir!

763. STUDENT.—*All right*, mon Professeur. *I foresee hard work, but I shall do my best.* Au grand plaisir, Monsieur!

TEACHER (Next day).—Quand je réfléchis sur les difficultés, etc. Les personnes en anglais et en français. (STUDENT answers correctly in English and French.) Je ris souvent, mais je n'en deviens pas plus maigre. Les personnes! (STUDENT *answers the rest of the twelve questions with tolerable readiness and correctness.*) All right; we resume the remaining sentences. *When I write my French exercise, I do the best I can.* Quand j'écris mon thème français je fais le mieux que je peux. Persons!

764. STUDENT.—When I am writing my French exercise, I do the best I can. When thou, etc. Quand j'écris mon thème français, etc. Quand tu écris ton thème français, tu fais le mieux que tu peux. Quand il écrit son thème français, il fait le mieux qu'il peut, etc.

TEACHER.—*I take the medicine, but I don't drink it with pleasure.* Je prends la médecine mais je ne la bois pas avec plaisir. Persons!

765. STUDENT.—I take the medicine, etc. Thou takest, etc. He takes, etc. Je prends la médecine, etc. Tu prends la médecine, mais tu ne la bois pas avec plaisir. Il prend, etc. (*I had to refer back to both Verbs,* mon maître, *before I could write them correctly.*)

TEACHER.—*I don't understand the question and that is why I don't answer it.* Je ne comprends pas la question et voilà pourquoi je n'y réponds pas. Persons!

766. STUDENT.—I don't understand the question, etc. Thou dost not, etc. Je ne comprends pas la question et voilà pourqoui je n'y réponds pas. Tu ne comprends pas la question, et voilà pourquoi tu n'y réponds pas. Il ne comprend, etc.

TEACHER.—*I allow such an action this time, but I don't like it.* Je permets une telle action pour cette fois, mais je ne l'aime pas. Persons!

767. STUDENT.—I allow such an action this time, but, etc. Thou allowest such an action, etc. Je permets une telle action, etc. Tu permets une telle action pour cette fois, mais tu ne l'aimes pas. Il permet une telle action pour cette fois, mais il ne l'aime pas, etc.

TEACHER.—*I offer him my hand, and place him in the number of my best friends.* Je lui tends la main, et je le mets‿au nombre de mes meilleurs amis. Persons!

768. STUDENT.—I offer him my hand, etc. Je lui tends la main, etc. Tu lui tends la main et tu le mets‿au nombre de tes meilleurs amis. Il lui tend la main, et il le met, etc.

TEACHER.—*I am at present in a little room so comfortable that I keep myself in it the whole day.* A présent je suis dans une petite chambre si agréable que je m'y tiens toute la journée. Persons!

769. STUDENT.—At present I am in a little room, etc. At present thou art, etc. A présent je suis dans une petite chambre si agréable etc. A présent tu es dans une petite chambre si agréable que tu t'y tiens toute la journée. A présent il est dans une petite chambre, etc.

TEACHER.—*I don't resolve such a problem because I have not the necessary books.* Je ne résous pas un tel problème parceque je n'ai pas les livres nécessaires. Persons!

770. STUDENT.—I do not resolve such a problem, etc. Thou dost not resolve, etc. He does not, etc. Je ne résous pas un tel problème parceque je n'ai pas les livres nécessaires. Tu ne résous pas un tel problème parceque tu n'as pas, etc. Il ne résout pas, etc.

TEACHER.—*I beat the drum to call the natives, but I sell them no goods.* Je bats le tambour pour appeler les‿habitants, mais je ne leur vends pas de marchandises. Persons!

771. STUDENT.—I beat the drum, etc. Thou beatest the drum, etc. Je bats le tambour pour appeler les habitants, etc. Tu bats le tambour

pour appeler les habitants, mais tu ne leur vends pas de marchandises. Il bat le tambour, etc.

TEACHER.—*I follow good advice, but I do not smile at flattery.* Je suis les bons conseils, mais je ne souris pas à la flatterie. Tu suis les bons conseils, mais tu ne souris pas à la flatterie. Ils suit les bons conseils, etc. Persons!

772. STUDENT (*Referring back in* Cahier).—I follow good advice, etc. Thou followest good advice, etc. Je suis les bons conseils, etc. Tu suis les bons conseils, etc. Il suit, etc. Nous suivons les bons conseils, etc. Vous suivez les bons conseils, mais vous ne souriez pas à la flatterie—

TEACHER (*Interrupting*).—Je ne souris pas à la flatterie, il est bien vrai, mais je souris‿un peu à autre chose—at something else. That last little joke was such a success that I'm thinking of giving you another.

773. STUDENT.—Oh! mon maître—par l'idée seule vous me faites heureux! *You make me happy at the very idea! It won't be as good as the other, but it will be*—tout aussi bien venue—*quite as welcome. Besides, if you write it, I shall be sure to catch it at once.*

TEACHER.—Oh! very well. (*Writes.*) Je suis ce que je suis, et je ne suis pas ce que je suis, car si j'étais (*was*) ce que je suis, je ne serais pas (*should not be*) ce que je suis. How is that? You don't laugh!

774. STUDENT (Puzzled).—*I can't laugh at nonsense*, mon maître! (Teacher smiles.) *Certainly, it is nonsense.* (*Translating*) "I am that which I am and I am not that which I am"—*Isn't that nonsense?*—"for if I was that which I am, I should not be that which I am." *I often heard you say*, mon maître, *that whatever contradicted itself was pure nonsense. Doesn't that contradict itself?*

TEACHER (*Smiling*).—Your English certainly contradicts itself, but your English is not my French. Does suis mean nothing but *am?*

775. STUDENT (Suddenly recollecting).—*Oh yes! Why certainly!* Suis *comes from* suivre, *to follow! Why didn't I think of that?* (Translating) "I follow that which I follow and I follow not that which I follow'—*that can't be right either*, mon maître; *it's as great nonsense as the other—I'm all rattled*, mon maître.

TEACHER (*Still smiling*).—I see you are, but you would not be if you had waited a little for my explanation. I was going to say that the joke was made by a witty French servant as he was one day following his master in Paris. The crowd being great, he had inadvertently jostled against a stranger, who exclaimed in a passion, "Qui êtes-vous, Monsieur?" The servant, quietly taking off his hat and pointing to his master, said in reply what you see written on the blackboard.

776. STUDENT (The puzzled expression gradually gives way to a smile spreading all over his face that soon breaks into a merry laugh).—*He was*

indeed a witty fellow, mon maître! *Ha! ha! ha! I can easily imagine his droll look as he repli.d to the stranger's angry "Who are you, sir?" "I am what I am"—of course he was—"and I am not what I follow"—certainly he wasn't—"for if I was what I follow I should not be what I am." Nothing can be truer than that, yet I called it nonsense! I deserve to be kicked for such silliness. What is the French for* kick, mon maître?

TEACHER.—Coup de pied, *foot-stroke* or *foot-blow*—but, mon ami, I'm afraid I'll have to stop telling any more jokes. We lose too much time talking about them, and must now resume our sentences. *I fight my enemies, but I do not always warn them.* Je combats mes ennemis mais je ne les avertis pas toujours. Persons!

777. STUDENT.—I fight my enemies, but, etc. Thou fightest thy enemies, etc. He fights, etc. Je combats mes ennemis mais je ne les‿avertis pas. Tu combats tes ennemis, etc. Il combat ses ennemis, etc. Nous combattons nos ennemis mais nous ne les‿avertissons pas toujours, etc.

TEACHER.—*I am dying of weariness in this town because I know nobody in it.* Je meurs d'ennui (dan-nui) dans cette ville (vil) parceque je n'y connais personne. Persons!

778. STUDENT.—I am dying of weariness, etc. Thou art, etc. Je meurs d'ennui, etc. Tu meurs d'ennui dans cette ville parceque tu n'y connais personne Il meurt, etc. Nous mourons, etc., parceque nous n'y connaissons, etc.

TEACHER.—*Fire is useful; I do not extinguish it, I serve myself with it.* Le feu est‿utile; je ne l'éteins pas, je m'en sers? Persons!

779. STUDENT.—Fire is useful, etc. Le feu est‿utile; je ne l'éteins pas, etc. Le feu est‿utile; tu ne l'éteins pas, tu t'en sers. Il ne l'éteint pas, il s'en sert; nous ne l'éteignons pas, nous nous en servons, etc.

TEACHER.—*I am learning German, but I don't appear to be making great progress* (*in it*). J'apprends l'allemand mais je ne parais pas y faire de grands progrès. Persons!

780. STUDENT.—I am learning German, but I don't appear to be making, etc. Thou art learning, etc. J'apprends l'allemand mais, etc. Tu apprends l'allemand, mais tu ne parais pas y faire de grands progrès. Il apprend l'allemand, etc.

TEACHER.—*I finish the task that it is necessary to finish and so I please my teacher.* Je finis la tâche qu'il faut finir, et ainsi je plais à mon maître. Persons!

781. STUDENT.—I finish the task, etc. Thou finishest the task, etc. Je finis la tâche, etc. Tu finis la tâche qu'il faut finir et ainsi tu plais à ton maître. Il finit la tâche, etc. Ils finissent la tâche qu'il faut finir, et ainsi ils plaisent à leur maître.

TEACHER.—This is enough practice of the Verbs for the present, so that if you are able to answer to-morrow in the last fourteen sentences, we can pass on at once to the other Pronouns. Au plaisir, mon ami.

782. STUDENT.—*I shall be pretty sure to know them well, and I'll not forget the* plaisanteries, *either.* Au plaisir de vous revoir, mon bon maître! (Next day.) Bonjour, mon Professeur! Je suis ce que je suis, etc. Dans la gendarmerie, quand un gendarme rit, etc. *The* plaisanteries, *instead of confusing me, actually put me in better blood for learning the sentences, so that I think I know them perfectly.* (TEACHER starts each sentence with the French only, and finds that STUDENT can answer all in French and English. He then starts him in English only, but finds that one or two days more home study is necessary to secure a satisfactory recitation.)

TEACHER.—All right. We now resume the study of the Pronouns, into which, as already mentioned, we must enter pretty fully. One of your last questions referred to *Cousin Alice's* use of both moi and je for *I*, the reason for which you did not understand. This it is now the time to explain. Supposing that you had laid a book on the table and that I asked in English who had done so, what would be your answer? *Me* or *I?*

783. STUDENT.—*I should say* me.

TEACHER.—Well, *me* is only the beginning of your sentence. Complete it.

784. STUDENT.—Me has—*no, no,* mon maître! *I am wrong! The sentence should be,* "I have laid it on the table."

TEACHER.—Give your answer in one word.

785. STUDENT.—*The answer in one word is* I, *which is the Subject of the Verb* have laid. (Thinking.) *Still, I must say,* mon maître, *that* I *by itself sounds rather bare and that* me *is a little more natural.*

TEACHER.—Being easier, it may be more natural to neglect than to observe the rules of grammar, but that does not make it right. It is only little children that say "*me has*" or "*me have.*"

786. STUDENT.—*Was* Cousin Alice's moi je *a mistake in French grammar?*

TEACHER.—*Cousin Alice's* prattle, though quite natural, was good French. She had learned the language of people that spoke correctly.

787. STUDENT.—*Do grown up French people say* moi *for* I, mon maître?

TEACHER.—Yes, quite frequently. You look surprised, having so far translated *I* by je. But the French people often translate *I* by moi.

788. STUDENT.—*When, for example,* mon maître?

TEACHER.—Well, generally whenever the word je alone would sound too short and too insignificant to be allowed to stand by itself. For example, when somebody is knocking at the door, if I ask Qui est là? A Frenchman always answers, **C'est moi**; even a little French child would not say **C'est je**, *it is I.* But whenever a Verb is used, je cannot be omitted.

789. STUDENT (Thinking).—*I am really beginning to understand the necessity for such a word as* moi, mon maître.

TEACHER.—To find out whether you are or not, I am going to write you a few more questions. If you cannot answer I will help you. *Is William as tall as you? He is taller than I.* French!

790. STUDENT.—Guillaume est-il aussi grand que vous? Il est plus grand que moi.

TEACHER.—*Who is it that is in the little room? It is I that am in the little room.* French!

791. STUDENT.—Qui est-ce qui est dans la petite chambre? C'est moi qui suis dans la petite chambre.

TEACHER.—*Is it you, Paul, who are laughing so much? It is not I who am laughing so much. It is the gendarme that is laughing so much.* French!

792. STUDENT.—Est-ce vous, Paul, qui riez‿autant? Ce n'est pas moi qui ris‿autant. C'est le gendarme qui rit autant. Dans la gendarmerie tous les gendarmes rient.

TEACHER.—*Who believes this story? I don't believe the half of it.* French!

793. STUDENT.—Qui est-ce qui croit cette histoire? Moi je n'en crois pas la moitié.

TEACHER.—*Do you show this teacher your exercises? I, sir? No, I do not show him my exercises. I show him my drawings.*

794. STUDENT (Thinking).—Moutrez-vous vos exercices à ce maître? Moi, Monsieur? Non, je ne lui montre pas mes exercices, je lui montre mes dessins.

TEACHER.—*Children, to whom do you recite your lessons? My sister recites them to mama, but I recite them to papa.* French!

795. STUDENT.—Mes enfants, à qui récitez-vous vos leçons? Ma soeur les récite à maman, mais moi je les récite à papa. *Is that right*, mon maître?

TEACHER.—Yes, quite right. Your ready comprehension of the uses of the First Person of the Disjunctive Personal Pronouns encourages me to proceed at once to the other Persons.

796. STUDENT.—*This is the first time that you have spoken of Disjunctive Personal Pronouns*, mon maître.

TEACHER.—Yes, before mentioning their names, I wanted you to get some idea of their necessity. You now understand pretty well why the French need two sets of Personal Pronouns, one to be used generally with Verbs and *before* them, the other to be used generally either without Verbs or *after* them. The first set, just learned, consisting of je, tu, etc., is called the *Conjunctive* (joined) Personal Pronouns because they cannot be used without a Verb. The second set is called the *Disjunctive* (not joined) Personal Pronouns because they require no Verb to follow them. They are declined, as we see in the following Table:

797. DISJUNCTIVE PERSONAL PRONOUNS.

	Singulier.		Pluriel.	
	Première Personne			
Nom.	Moi,	I	Nous,	we
Gen.	De moi,	of me	De nous,	of us
Dat.	A moi, moi,	to me	A nous, nous,	to us
Acc.	Moi,	me	Nous,	us
	Deuxième Personne			
Nom.	Toi,	thou	Vous,	ye or you
Gen.	De toi,	of thee	De vous,	of you
Dat.	A toi, toi,	to thee	A vous, vous,	to you
Acc.	Toi,	thee	Vous,	you
	Troisième Personne			
	Masculin			
Nom.	Lui,	he	Eux,	they
Gen.	De lui,	of him	D'eux,	of them
Dat.	A lui, lui,	to him	A eux, eux,	to them
Acc.	Lui,	him	Eux,	them
	Féminin			
Nom.	Elle,	she	Elles,	they
Gen.	D'elle,	of her	D'elles,	of them
Dat.	A elle,	to her	A elles,	to them
Acc.	Elle,	her	Elles,	them

Soi, oneself

(Soi, *oneself*, like the Conjunctive se, refers only to the Subject; it is of either Gender, but is seldom used in the Plural.)

Nom.	(wanting)	
Gen.	De soi,	of oneself
Dat.	A soi,	to oneself
Acc.	Soi,	oneself

When the French wish to express such ideas as *myself*, *thyself*, *himself*, *ourselves*, *etc.*, they do so by appending même, with a hyphen, to the Disjunctive Personal Pronouns, as

Moi-même, myself	Nous-mêmes, ourselves
Toi-même, thyself	Vous-mêmes, yourselves
Lui-même, himself	Eux-mêmes, themselves
Elle-même, herself	Elles-mèmes, themselves
Soi-même, oneself	(No Plural)

These are all declined with de and à, only you must remember that vous-même is the form to be used when the English is *yourself*, not *yourselves*. Before going any further, please look over the above Table and make any remark you please.

798. STUDENT (Examining).—*Though the Table is new, the new forms are only four in number*, moi, toi, soi *and* eux. *The Disjunctives differ also from the Conjunctives by having no change in the Cases, except that made by* de *and* à. *I see nothing more to remark on*, mon maître.

TEACHER.—You have said quite as much as I expected, so that we are now ready for sentences to give us more practice in the use of the Disjunctive Personal Pronouns. Haven't you some idea of this use already?

799. STUDENT.—*Yes, I remember what you told me about it; whenever the Conjunctive Pronoun sounded weak or insignificant by itself, the Disjunctive Pronoun should be used in its place.*

TEACHER.—A good general rule no doubt, but it may be considerably improved by remembering five general points. Disjunctive Personal Pronouns are to be used:

First, when they are alone or emphatic; as, *Who is there? I.* Qui est là? Moi. *I like your brother, I don't like you.* J'aime ton frère, je n'aime pas toi.

Second, when they follow Prepositions; as, *He is going there without me.* Il y va sans moi.

Third, after expressions like c'est; as, *Who says so? It is he that says so.* Qui est-ce qui le dit? C'est lui qui le dit.

Fourth, in comparison; as, *Art thou as tall as I? I am taller than thou, but I am not as tall as he.* Es-tu aussi grand que moi? Je suis plus grand que toi, mais je ne suis pas aussi grand que lui.

Fifth, when in composition with même; as, *I give you the money myself.* Je vous donne l'argent moi-même. Our sentences will give more examples.

SENTENCES SHOWING THE USE OF THE DISJUNCTIVES.

Qui a un livre français? Moi.

Who has a French book? I have.

Dans un tel cas, qui gagne l'argent? Toi.

In such a case, who wins the money? You do.

Qui répond en français? Lui, il parle passablement le français.

Who answers in French? He does, he speaks French passably.

Qui prend les billets? Elle, elle est la fille du propriétaire.

Who takes the tickets? She does, she is the proprietor's daughter.

Qui est-ce qui m'écoute? Nous, nous voulons entendre ce que vous dites.

Who is listening to me? We are, we wish to hear what you are saying.

Qui arrivent les derniers ce matin ? Vous, vous êtes toujours en retard.	Who comes in last this morning? You do, you are always late.
Qui vont au spectacle ce soir ? Eux, car ils aiment beaucoup le théatre.	Who are going to the play this evening ? They are, for they are very fond of the theatre.
Qui vont prendre part au concert français ? Elles, car elles ont des voix très douces.	Who are going to take part in the French concert? They are, for they have very sweet voices.
Est-ce de votre ami ou de vous que l'on parle ? On parle de mon ami, on ne dit rien de moi.	Is it of your friend or of yourself that people are talking? They are talking of my friend ; they say nothing about me.
Avec qui Daniel veut-il finir son voyage ? Il veut le finir avec toi ; tu en connais toutes les difficultés.	With whom does Daniel wish to finish his journey? He desires to end it with you ; you know all its difficulties.
Désirez-vous voir votre frère ce matin ? Oui, sans lui je perds tout mon temps.	Do you want to see your brother this morning ? Yes, without him I am losing all my time.
Doit-on faire beaucoup pour sa patrie ? Oui, pour elle on doit faire les sacrifices les plus grands.	Should we do much for our country? Yes, for her we should make the greatest sacrifices.
Qui est-ce qui souffre le plus de cette affliction ? C'est moi qui en souffre le plus.	Who suffers most from this affliction? It is I that suffer most from it.
Qui est-ce qui court à la Bibliothèque Libre tous les matins ? C'est toi qui y cours tous les matins.	Who runs to the Free Library every morning? It is thou that runnest there every morning.
Est-ce lui ou elle qui parle de Paris ? C'est lui qui en parle.	Is it he or she that is speaking of Paris? It is he.
Es tu plus grand que moi? Non, j'ai un pouce de moins que toi.	Are you taller than I ? No, I am an inch shorter.
Est-ce que je dois parler beaucoup ? Non, on ne demande pas de toi beaucoup de paroles ; mais on demande toujours la vérité.	Must I speak much ? No, people don't ask many words from you; but they always ask for the truth.
Qui doit réciter ? C'est à eux de réciter.	Who is to recite ? It is for them to recite.
Pierre est-il vaniteux ? Oui, il pense toujours à soi.	Is Peter conceited ? Yes, he is always thinking of himself.

Est-ce que tu te connais toi-même ? Oui, je me connais moi-même ; tout le monde doit se connaître soi-même.

Do you know yourself? Yes, I know myself; everybody ought to know himself.

Doit-on être toujours en garde contre soi-même ? Oui, on doit être toujours en garde contre soi-même.

Ought we be always on guard against ourselves? Yes, we should be always on guard against ourselves.

Combien de bateaux avez-vous vus ce matin ? J'en ai vu seize, trois petits, quatre plus grands, et neuf très grands.

How many boats have you seen this morning? I have seen sixteen, three small ones, four large and nine very large.

Apprenez-vous le français ? Oui, mais je ne m'y applique pas beaucoup.

Are you learning French? Yes, but I don't apply myself to it much.

Oh vous dites que vous êtes paresseux, mais c'est moi qui le suis réellement.

Oh, you say you are lazy, but it is I who am so really.

TEACHER.—The above lesson should be quite enough to give a good idea of the use of the Disjunctive Personal Pronouns. Study it well enough at home for us to be able to start to-morrow a lesson on some other Disjunctives. (*Next day* STUDENT *recites almost perfectly, readily turning the French into English and the English into French.*)

TEACHER.—All right; now for another set of Disjunctives—but first tell me what you consider the chief use of the Disjunctive Personal Pronouns.

800. STUDENT (Thinking).—*Their chief use seems to be to express the idea more strongly by being stronger words* (*that is, words on which we can dwell longer*). *For example,* moi *is a much stronger word than* je *or* me, *and* toi *than* tu *or* te.

TEACHER.—By way of example, translate: *You find this apple sweet. I find it very bitter.*

801. STUDENT (Thinking).—Vous trouvez cette pomme douce ; moi je la trouve très amère—*But that still sounds a little strange*, mon maître. *Are two Nominatives to one Verb often allowed in French ?*

TEACHER.—Oh yes; je being too short for emphasis, an additional word of the same meaning is indispensable. A double Nominative, therefore, though forbidden in English, is very common in French, and quite useful. For a somewhat similar reason, an additional set of Possessive Pronouns is also required.

802. STUDENT.—*A second set is hardly necessary for emphasis anyway,* mon maître. Mon *and* ton, *unlike* me *and* te, *seem to be strong enough in themselves to stand any amount of emphasis. I can say* mon′ dictionnaire *as emphatically as I can say* my′ dictionary.

TEACHER.—You think, therefore, that a second set would be useless?

803. STUDENT.—*Well, hardly necessary*, mon maître, *no more necessary than in English.*

TEACHER.—You think then that there is not a second set of Possessive Pronouns in English?

804. STUDENT.—*Well yes*, mon maître, *that is what I think, though, of course, I'm not positive as I never really understood anything in English Grammar until you began to teach me French.*

TEACHER.—Very well. Name the Possessive Pronouns in French and English.

805. STUDENT (Slowly and carefully).—*Six in French;* mon, ton, son, notre, votre, leur, *with their changes for Gender and Number. Eight in English*, my, thy, his, her, its, our, your, their, *with no change for Gender or Number.*

TEACHER.—Correct. Write the English list of eight on the board. (STUDENT *does so.*) Now let us go on. One of the books (that you see lying on the table) belongs to you and the other (suppose) to me. Say so in English in as few words as possible.

806. STUDENT.—*That is your book, this is my book.*

TEACHER.—Eight words; fewer yet!

807. STUDENT.—*That is your book, this is mine.*

TEACHER.—Seven words; still fewer.

808. STUDENT.—*That is yours, this is mine.*

TEACHER.—Six words can hardly be shortened; now what parts of speech would you call the words *yours* and *mine?*

809. STUDENT.—*Pronouns, because they save me the trouble of mentioning our names, which are Nouns.*

TEACHER.—Possessive Pronouns?

810. STUDENT.—*Certainly*, mon maître, *because they denote possession or ownership.*

TEACHER.—Certainly they are not in the list of eight that you gave me a minute ago.

811. STUDENT (Confused).—*Quite true*, mon maître; my *is there but not* mine; your *is there but not* yours. *I am beginning to think I have been wrong in my count.*

TEACHER.—You were right enough in your count, but not so in thinking there was no necessity for a second set of Possessive Pronouns. What is the difference between *my* and *mine?*

812. STUDENT (Thinking).—*With the word* my, *a Noun is always necessary; but* mine *makes good sense without a Noun; I'll give an example in a minute*—Your book is quite interesting, but I like mine better.

TEACHER.—That is just it. *My* belongs to those that are always united with their Nouns and therefore called Conjunctive Possessives; *mine* belongs

to those that are used without Nouns, and therefore called Disjunctive Possessives. You understand now, don't you?

813. STUDENT.—*I think so*, mon maître, *but try me.*

TEACHER.—Form a little sentence containing a Conjunctive Possessive Pronoun with its corresponding Disjunctive.

814. STUDENT (*Thinking*).—I want my book; that one is not mine.

TEACHER.—Right; now in the same kind of a sentence introduce all the Conjunctives with their corresponding Disjunctives.

815. STUDENT (Slowly).—I want my book; that one is not mine. Thou wantest thy book; that one is not thine. He wants his book; that one is not his. She wants her book; that one is not hers. It wants its book; that one is not its. We want our book; that one is not ours. You want your book; that one is not yours. They want their book; that one is not theirs. The Conjunctives are *my*, *thy*, *his*, *her*, *its*, *our*, *your*, *their.* The Disjunctives are *mine*, *thine*, *his*, *hers*, *its*, *ours*, *yours*, *theirs.* *His* and *its* are alike in both sets, but all the D sjunctives end in *s* except the first two. Are the French Disjunctives, mon maître, as easily learned?

TEACHER (*Much pleased*).—Pretty nearly; in fact, the only difficulty with the French Disjunctives is that they are usually looked on as Nouns, and therefore must be always preceded by the Definite Article. In speaking of two books, we say in English *I have mine and you have yours.* But in French we should say J'ai le mien et vous avez le vôtre, which is much like saying *I have the my own and you have the your own.* Nevertheless, that is the way it must be said, not forgetting that the forms of the Cases change as they do in real Nouns.

816. STUDENT.—*For example*, mon maître? *How do you say*, I give a pen to your father; you give a pencil to mine?

TEACHER.—Je donne une plume à votre père; vous donnez un crayon au mien. Another example: je vais à votre maison; vous venez à la mienne. This shows that each Disjunctive Possessive must be declined exactly as we have declined Nouns with the Definite Article. I now write on the board the two sets of the Possessive Pronouns

CONJUNCTIVE	DISJUNCTIVE
Mon, ma, mes	Le mien, la mienne, les miens, les miennes
Ton, ta, tes	Le tien, la tienne, les tiens, les tiennes
Son, sa, ses	Le sien, la sienne, les siens, les siennes
Notre, nos	Le nôtre, la nôtre, les nôtres
Votre, vos	Le vôtre, la vôtre, les vôtres
Leur, leurs	Le leur, la leur, les leurs.

TEACHER.—What remark can you make on the Disjunctive Pronouns?

817. STUDENT (Thinking)—*I remark* (*1*) *that in the Masculine of the First*, *Second and Third Persons Singular*, n *is nasal* (mien=mi-in), *and*

in the Feminine that it is doubled (mienne=mi-enne); (*2*) *that in the same Persons Plural there is no change in the Feminine termination; and* (*3*) *that* vôtre *and* nôtre *have a circumflex accent, showing probably that the* o *sound is to be made longer.*

TEACHER.—Yes, in votre livre the o is pretty short and the lips are a little separated. In le vôtre the o is long, and the lips are a little rounded. Now decline le mien *mine* exactly as you have declined le livre, *the book.*

818. STUDENT.—Nom. le mien, mine. Gen. du mien, of mine. Dat. au mien, to mine. Acc. le mien, mine. Plur. Nom. les miens, mine. Gen. des miens, of mine. Dat. aux miens, to mine. Acc. les miens, mine.

TEACHER.—Decline la sienne, *his, hers, its.*

819. STUDENT.—Nom. la sienne, his, hers, its. Gen. de la sienne, of, etc. Dat. à la sienne, to his, etc.

TEACHER.—Decline le nôtre, la nôtre, les nôtres, *ours.*

820. STUDENT.—Nom. le nôtre, la nôtre, ours. Gen. du nôtre, de la nôtre, of ours. Dat. au nôtre, à la nôtre, to ours, etc. Plur. Nom. les nôtres, ours. Gen. des nôtres, etc. (All the others are declined without much difficulty.)

TEACHER.—Very good. I now give a few illustrative sentences for translation. 1. Adressez-vous ces lettres françaises à votre avocat ou au mien? Je ne les adresse ni au vôtre ni au mien. Ni l'un ni l'autre ne comprend le français. L'avocat d'Henri peut parler bien le français; aussi je les adresse au sien.

2. S'occupe-t-on beaucoup de nos affaires? On ne s'occupe pas beaucoup de vos questions, mais on aborde volontiers les nôtres.

3. Le capitaine aide-t-il mon ami avec de l'argent? Il n'en a pas pour en aider votre ami, mais il aide le mien avec son bateau.

4. Parlez-vous des hommes qui travaillent dans le magasin de mon père ou parlez-vous des femmes qui y vont? Je ne parle pas des hommes qui travaillent dans le magasin de votre père; je parle des hommes qui travaillent dans le leur.

5. Si aux brebis de votre frère j'en ajoute cent trois, j'en trouve cent quarante-deux; et si aux brebis de mon frère j'en ajoute soixante-quatre, j'en trouve cent vingt-trois. Nos deux frères combien de brebis ont-ils déjà? Mon frère a cent quarante-deux brebis moins cent trois, ou trente-neuf brebis. Votre frère a cent vingt-trois brebis moins soixante-quatre, ou cinquante-neuf. Tous les deux ont quatre-vingt-dix-huit brebis ensemble.

Though the above is easily translated, I write (not in order) the following English for you to write into your Cahier Anglais for retranslation into French to-morrow. I shall then read the *questions* in French, for you to answer, also in French, if you are able. *1. Are you speaking of the men that work in your father's store or of the women that are going there? I am*

not speaking of the men that are working in my father's store; I am speaking of the men that work in their own. 2. Do people trouble themselves much about our affairs? People don't occupy themselves much with your questions, but they tackle ours readily. 3. If to your brother's sheep I add a hundred and three, I find a hundred and forty-two; and if to my brother's sheep I add sixty-four, I find a hundred and twenty three. How many sheep have our two brothers already? My brother has a hundred and forty-two sheep less a hundred and three, or thirty-nine sheep. Your brother has a hundred and twenty-three sheep less sixty-four, or fifty-nine sheep. Both together have ninety-eight sheep. 4. Are you addressing these French letters to your lawyer or to mine? I don't address them either to yours or to mine. Neither understands French. Henry's lawyer can speak French well; accordingly, I address them to his (lawyer). 5. Does the captain help my friend with money? He has none wherewith to help your friend, but he helps mine with his boat. If you have no questions to ask, study all this at home and know it well to-morrow. (*Next day* STUDENT *translates the French without trouble, and is pretty successful in turning the English into French as fast as he hears it read, and even in answering French with French.*)

TEACHER.—We now proceed with our Pronouns, the next on the list being called Relative. Do you know why?

821. STUDENT (Without reflecting).—*Certainly*, mon maître; *they are called* relative *because they* relate *to a Noun.* (TEACHER looks at him.)—*I'm afraid I am wrong*, mon maître—*Pronouns don't* relate *to Nouns, they* take the places *of Nouns. Please excuse me for using my tongue before my brain.*

TEACHER.—That is not a fault that you are often guilty of, so no more about it. Relatives are *Pronouns* because they *take the place* of Nouns, but they are *relative* because they do something more; they *relate* not to anything in their own sentence, but always to something in the previous sentence. You make a signal—ask your question.

822. STUDENT.—*The previous sentence! That implies two sentences*, mon maître. *Must we always have two sentences whenever we use a Relative Pronoun?*

TEACHER.—You have hit it. Whenever we use a Relative Pronoun we must always have material enough for at least two sentences: one in which the Relative appears, and another for the Noun to which reference is made. A simple example makes it all clear. *We see a man coming up the street. The man is your friend's uncle.* How many Nouns in these two sentences?

823. STUDENT (*Counting*).—Man, street, friend, uncle. *Four Nouns.*

TEACHER.—Which Noun is spoken of twice?

824 STUDENT—*The* man *is spoken of as coming up the street. He is also spoken of as being the friend's uncle.*

TEACHER.—We have therefore material for two sentences, in one of which the word *man* must appear, while the other is just the place for the *Relative*

Pronoun who, the Relative Sentence then being: *The man who is coming up the street is your friend's uncle.* The Noun regarding which two assertions are made is spoken of as the *Antecedent*, because it always precedes the Relative Pronoun that helps to make a second assertion. Do you understand now?

825. STUDENT (Quickly).—*Yes*, mon maître. *When I can make two assertions with one Noun I construct a better sentence by having the Relative Pronoun to express one assertion, and the Noun itself, that is, the* ANTECEDENT, *to express the other.*

TEACHER.—Well said. Take a second example, and to save time I give the data. We are in the country, where we see a bird in a field eating the corn and a boy driving the bird away. Express all this by a relative sentence.

826. STUDENT.—*The Nouns are* bird, field, corn, boy, *four in number, with* bird *spoken of twice. Therefore, I take* bird *for the Antecedent, and the rest is easy.* The bird that is eating the corn is driven away by the boy.

TEACHER.—Which word is the Relative Pronoun?

827. STUDENT.—*It must be* that. *It would hardly be correct to say the* bird who is eating. *This reminds me that I have only a poor knowledge of the English Relative Pronouns.*

TEACHER.—We proceed at once to study them. The English Relative Pronouns are *who*, *which* and *that*.

DECLENSION OF *WHO, WHICH* AND *THAT.*

Nom.	*who*	*which*	*that*
Gen.	*whose* or *of whom*	*of which*	(wanting)
Dat.	*to whom*	*to which*	(wanting)
Acc.	*whom*	*which*	*that*

Singular and Plural Numbers alike.

TEACHER.—Recite the above Table. (STUDENT *does so correctly.*) Now make whatever remark you please.

828. STUDENT.—*There is little to say.* WHO *is the only form that has a change of Case.* THAT *seems to have neither a Genitive nor a Dative. There must be some difference, however, in the uses of these three Relative Pronouns. Please explain. A correct knowledge of the English should prepare me for the French.*

TEACHER.—A few lines with the proper examples will tell most of what should be known of the English Relative Pronouns. *Who* is the form used almost exclusively for persons, *not* animals or things; as, *the man who speaks so well has a fine voice; the woman who is nibbling at the cake does not seem to like it.* The chief use of the Relative Pronoun *which*, is to relate to *everything* but *persons;* as, *The bird which you hear singing in the sky is a lark; that book which probably cost you no more than a dollar is now worth ten.*

829. STUDENT.—*Now*, mon maître, *please tell me how the Relative Pronoun* that *differs in use from* who *or* which.

TEACHER.—*That* as a Relative Pronoun is more comprehensive than either, being used indifferently for persons or things; as, *the man that has called is a great author. The dog that loves his master is a happy animal.*

830. STUDENT.—*That is quite simple*, mon maître; *but why has the Relative* THAT *no Genitive or Dative Case? Does it never denote possession or the Indirect Object?*

TEACHER.—Oh yes, it does, but in a peculiar way. The Relatives *whom* and *which* allow all kinds of Prepositions to precede them, but THAT allows no such liberty; on the contrary, it drives them away, sometimes as far as the end of the sentence; as, *The Delaware is a river* OF WHICH *the Schuylkill is an important tributary. The Delaware is a river* THAT *the Schuylkill is an important tributary* OF. *Vallandigham, of Ohio, is the gentleman* WITH WHOM *your father is now shaking hands. Vallandigham, of Ohio, is the gentleman* THAT *your father is now shaking hands* WITH. Such a construction is sometimes awkward, still, it is easily managed, and has now become quite common in ordinary conversation. But enough of the English, our next step is to the French Relative Pronouns. The best way to begin is by giving a Table of them.

FRENCH RELATIVE PRONOUNS.

Singular and Plural.

Nom.	Qui	who, which, that
Gen.	De qui or dont	whose, of whom, of which
Dat.	A qui	to whom
Acc.	Que	whom, which, that

TEACHER.—Can you make some little remark on above Table?

831. STUDENT.—*It is all quite familiar already except* dont *and* que *as a Relative. Is there any difference in meaning between* dont *and* de qui?

TEACHER.—None whatever; dont, comparatively new and one syllable only, is gradually superseding de qui. Que, as a Relative, has been purposely avoided, but, as you now know that il has become le in the Accusative, you can easily understand how qui becomes que. Copy off the following, given to show the meaning of each form.

SENTENCES SHOWING THE USE OF THE FRENCH RELATIVE PRONOUNS.

NOM. Qui, being the Subject of the Relative sentence, is always Nominative whether the Antecedent is a person, an animal or a thing; as, l'homme qui chante est un vieil ami de mon père, *the man who is singing is an old friend of my father.* L'animal qui ronge l'os (oce) est le petit chien de mon

voisin, *the animal which is gnawing the bone is my neighbor's little dog.* Le livre qui est sur la table a beaucoup de belles gravures, *the book which is on the table has many fine engravings.*

GEN. Dont is the form that can be generally used whether the Antecedent is a person, an animal or a thing; as, l'homme dont le fils est mon éléve est l'oncle du général, *the man whose son is my pupil is the general's uncle.* Le lion dont vous parlez a été pris en Afrique, *the lion of which you speak has been caught in Africa.* Le livre dont la couverture est un peu cassée donne une réponse à votre question, *the book the cover of which is a little broken, gives an answer to your question.* Le monsieur de qui (not dont) vous avez reçu le chèque de cent dollars est un agent-de-change fameux, *the gentleman from whom you received the hundred dollar check is a famous stock-broker.* After Verbs of receiving, taking, etc., *from whom* is to be translated by de qui, seldom by dont.

De qui is much more limited in range, as it can be used only when the Antecedent is a *person;* as, l'homme de qui (or dont) vous avez les livres allemands dit qu'ils sont rares, *the man whose German books you have says they are rare. The horses of which he has a great quantity are French ones,* les chevaux dont (not de qui) il a une grande quantité, sont français. Of the Dative à qui, the same thing may be said; it can be used *only* when the Antecedent is a person; as, *the man to whom I am talking is an old schoolfellow,* l'homme à qui je parle est un vieux camarade d'école. The form to be used when the Antecedent is not a person will be explained presently.

ACC. The Accusative que is the only form that shows the *Direct Object* of an Active Verb, whether the Antecedent is person, animal, or thing; as, l'homme que (not qui) vous voyez sur le trône est notre roi, *the man whom you see on the throne is our king.* Le lion que (not qui) ce soldat a tué a dévoré beaucoup d'êtres humains, *the lion which this soldier has killed has devoured many human beings.* La maison que mon oncle loue à quatre cents dollars par mois a trente-deux chambres assez grandes, *the house that my uncle rents at four hundred dollars a month has thirty-two pretty large rooms.* Quel est le prix de chaque chambre en argent français? Comme le dollar Américain vaut (en moyenne) cinq francs, quatre cents dollars valent deux mille francs, dont chaque chambre coûte la trente-deuxième, ou soixante-deux francs, cinquante centièmes, abrév. soixante-deux francs cinquante, *What does he pay for each room in French money? As the American dollar is worth (on an average) five francs, 400 dollars is worth 2000 francs, of which each room costs the 32d part, or 62 francs 50 centimes, abbreviated into sixty-two francs fifty.* If you have copied all this off, the English as usual into your Cahier Anglais and the French into the Cahier Français, study both for a while until you can read the French off into English and the English off into French.

832. STUDENT (After some time).—*I think I can now do both*, mon maître, *besides reciting the Tables of both the English and the French Relatives.* (Does all pretty fairly.)

TEACHER.—We can therefore soon finish with the Relatives by studying another form, very useful and by no means difficult. I'm going to ask a little question. Faites attention ! *My friend's mother who lives in Paris is still young.* Turn that into French !

833. STUDENT (Readily).—La mère de mon ami qui demeure à Paris est encore jeune.

TEACHER.—Examine your sentence very carefully. Are you quite satisfied it is right?

834. STUDENT (After a while suddenly exclaims).—*Why certainly not*, mon maître ! *It must be wrong ! The English says it is the mother that lives in London, but the French says it is the friend that lives there, as the Relative must always refer to the nearest Noun for an Antecedent.*

TEACHER.—Quite right. To provide for troubles of this kind the French found it necessary to invent a second Relative with both Genders, both Numbers, and all Cases; qui and que are, however, to be always preferred when no ambiguity is likely to arise. This second Relative Pronoun is lequel, laquelle, formed by a combination of Article and Adjective, and is declined as follows:

RELATIVE PRONOUNS (Second)

SINGULAR

Nom.	Lequel, laquelle,	who, which, that
Gen.	Duquel, de laquelle,	whose, of whom, of which
Dat.	Auquel, à laquelle,	to whom, to which
Acc.	Lequel, laquelle,	whom, which, that

PLURAL

Nom.	Lesquels, lesquelles,	who, which, etc.
Gen.	Desquels, desquelles,	whose, etc.
Dat.	Auxquels, auxquelles,	to whom, etc.
Acc.	Lesquels, lesquelles,	whom, which, etc.

TEACHER.—Do you see how you can now improve your defective sentence?

835. STUDENT (He has been carefully thinking over this question).—*Certainly*, mon maître, *I really think I can. The corrected sentence is:* La mère de mon ami laquelle demeure à Paris est encore jeune. Laquelle *is substituted for* qui, *but, being a Feminine word, the Feminine Noun*, mère, *must be its Antecedent, even if it is not its nearest Noun.*

TEACHER.—Well observed. The essentials of a Relative are that it stands as near as possible to its Antecedent, with which it *must* agree in Number and Gender. But must it also be in the same Case?

836. STUDENT.—*Oh no*, mon maître ! *The Case depends altogether upon what the Relative does in its own little sentence. We have not had many*

examples, but I think I can show you one or two to the point. (Examining pages.) *In sentence 21, page 192, I translated* on which *by* sur qui, *doing the same thing in sentence 23. Examining the corrections afterward, I found that* sur qui *should be* sur laquelle, *and it is only now that I understand why the change was made.*

TEACHER (*surprised*).—Vous êtes un vrai furet. Il n'y a rien qui vous échappe! From Relatives our next step is to Interrogatives, in all kinds of which we have had plenty of practice already, especially in Interrogative Pronouns and Interrogative Adjectives.

837. STUDENT.—*What are Interrogative Adjectives?*

TEACHER.—Interrogative Adjectives are those by which we ask questions regarding the Nouns with which they are always joined; example, quel cheval avez-vous acheté pour mon frère? French Interrogative Adjectives, however, not being numerous (quel? *which? what?* with the proper terminations for Gender and Number, being the only one on the list) we pass at once to the Interrogative Pronouns.

TABLE OF THE INTERROGATIVE PRONOUNS.

	SINGULAR AND PLURAL		SINGULAR ONLY	
Nom.	Qui?	who?	que?	what?
Gen.	De qui?	whose? of whom?	de quoi?	of what?
Dat.	A qui?	to whom?	a quoi?	to what?
Acc.	Qui?	whom?	que?	what?

SINGULAR

	Masculine	Feminine	
Nom.	Lequel?	laquelle?	which one?
Gen.	Duquel?	de laquelle?	of which one?
Dat.	Auquel?	à laquelle?	to which one?
Acc.	Lequel?	laquelle?	which one?

PLURAL

	Masculine	Feminine	
Nom.	Lesquels?	lesquelles?	which ones?
Gen.	Desquels?	desquelles?	of which ones?
Dat.	Auxquels?	auxquelles?	to which ones?
Acc.	Lesquels?	lesquelles?	which ones?

TEACHER.—Do you see any difference between the Relative and the Interrogative Tables (besides the meanings)?

838. STUDENT (comparing).—*The Direct Object of* qui *in one table is* que, *but in the other it is unchanged;* que *and* quoi (what) *are new forms; the rest look alike; such remarks,* mon maître, *are hardly worth making, but I can say the whole Table by heart.* (Does so.)

TEACHER.—Few more remarks can apparently be made; still, this Table is a highly useful one. Let us take each of its parts in turn. Qui in the Nominative presents no difficulty whatever; as, qui va là? or qui est-ce qui va là? *who goes there?*

Qui in the Genitive requires care, as it is to be used when *relationship*, not *ownership*, is expressed; as, *whose brother is John?* De qui est Jean le frère? *Whose husband is this gentleman?* De qui est ce monsieur le mari?

Qui in the Dative generally denotes *possession*, not *relationship;* as, *Whose pen is this?* A qui est-cette plume?

Qui in the Accusative is unchanged in form, though it shows the Direct Object of the Active Verb; as, *Whom are you looking for?* Qui cherchez-vous? In short, as an *Interrogative* regarding *Persons*, qui is the form *always* employed whether with Verbs or Prepositions. Do you understand this?

839. STUDENT.—*Test me*, mon maître.

TEACHER.—*Who is speaking of the men at work in your father's store?* French!

840. STUDENT.—Qui parle, *or* qui est-ce qui parle des hommes qui travaillent dans le magasin de votre père?

TEACHER.—Right; I am glad that you did not neglect the Relative, which must be *always* supplied in French, no matter how careless we are in English. *Whose grandfather is Mr. Leonard?* French!

841. STUDENT.—De qui est M. Léonard le grand-père?

TEACHER.—*Whose stick is this?* French!

842. STUDENT.—A qui est ce bâton?

TEACHER.—*What people do you know in this city?* French!

843. STUDENT.—Qui connaissez-vous dans cette ville?

TEACHER.—*On whom are you thinking?* French!

844. STUDENT (Hesitating).—De qui—*no*—à qui pensez-vous? *I have an idea that* penser *requires the Dative.*

TEACHER.—Quite right; we now take up que and quoi, both being French for the Interrogative Pronoun *what?* From the Table you can see that que? is the only form used with Verbs, and is always either in the Nominative; as, qu'est-ce? *What is this?* Que devient-il? *What becomes he?* (*What becomes of him?*); or in the Accusative, as, que dit-il? *What does he say?* Que faites-vous? *What are you doing?* But quoi? is the form used after Prepositions, or in exclamations; as, de quoi parlez-vous? *What are you speaking about?* A quoi pensez-vous? *What are you thinking of?* Pour quoi riez-vous? *What are you laughing at?* Quoi de plus heureux que votre arrivée? *What* (*is*) *more fortunate than your arrival?* Mais quoi? Vous partez deja? *But what? You are going off already?* You understand all this?

845. STUDENT.—*Perfectly*, mon maître, *except that I wish to ask a question about* quoi. *Must it be always used as an Interrogative?*

TEACHER.—A good question, asked too at the right time! This is just the place to say that quoi is often used as a Relative Pronoun, usually taking the place of que whenever a Preposition is necessary; as, ne parlez pas des choses à quoi vous devez vous tenir toujours en garde, *don't talk of things regarding which you should always be on your guard.* Merci, Monsieur! Vraiment, Madame, il n'y a pas de quoi me remercier. *Thank you, sir! Really, madam, there is nothing to thank me for* (*don't mention it!*). Voici de quoi je veux vous consulter. *Here is what I wish to consult you about.* But it is now time to pass on to the rest of the Pronouns.

846. STUDENT.—*How many kinds of Pronouns are there altogether*, mon maître?

TEACHER.—The study of Pronouns might have been more logical if we had begun with the names of the different classes. However, it is not too late to say that the French Pronouns, like the English, are of six kinds, namely: the *Personal*, the *Possessive*, the *Relative*, the *Interrogative*, the *Demonstrative*, and the *Indefinite* Pronouns.

847. STUDENT.—*I think I have a pretty good knowledge of four kinds already*, mon maître.

TEACHER.—Say something of the Personal.

848. STUDENT (thinking).—*The Personal Pronouns are a few short handy words that can be used for thousands of names, changing a little according to Person, Gender, Number, and Case. They are of two kinds, one either along with the Verb and before it, the other without it, or after a Verb or a Preposition. The Conjunctive Personals are* je, tu, il, elle, on, le. *The Disjunctives are* moi, toi, lui, elle, soi.

TEACHER.—Say something of the Possessives.

849. STUDENT (thinking).—*The Possessive Pronouns are a few short handy words that can be used for the Genitive Case of the Personals. They also are of two kinds; the Conjunctives being* mon, ton, son, notre, votre, leur; *and the Disjunctives*, le mien, le tien, le sien, le nôtre, le vôtre, *and* le leur; *one kind being always attended with a Noun, and the other without one.*

TEACHER.—Now say something about the Relatives.

850. STUDENT (thinking).—*Relative Pronouns are words that save us the trouble of mentioning the Antecedent twice. They seem to be only three in all:* qui, quoi, *and* lequel, *the first being used for persons, the second for things, and the third whenever the meaning might otherwise be not clear.*

TEACHER.—Your definition could be improved, but it will pass. Now about the Interrogatives?

851. STUDENT (thinking).—*When we don't know the name of the Antecedent, we ask for it by means of Interrogative Pronouns, which should there-*

fore nearly always begin the sentence. Their forms are almost identical with those of the Relatives.

TEACHER.—Right. We now come to the fifth kind of Pronouns, the Demonstratives, by which we designate objects by pointing at them.

852. STUDENT.—Mon maître, *I think I know one of those Demonstratives already.*

TEACHER.—Likely enough. Which one?

853. STUDENT.—Ce, *without a Noun, meaning* this *or* that, *should certainly be one Demonstrative Pronoun, but I don't think I know any other.*

TEACHER.—There is hardly any other, the whole list of Demonstratives being as follows:

DEMONSTRATIVE PRONOUNS.

Ce, this or that; Ceci, this; Cela, ça, that.

SINGULAR		
Masculine	Feminine	
Celui	celle	this, or that, one
Celui-ci	celle-ci	this one
Celui-là	celle-là	that one

PLURAL		
Masculine	Feminine	
Ceux	celles	these, or those, ones
Ceux-ci	celles-ci	these ones
Ceux-là	celles-là	those ones

To explain this Table I give examples of the use of each word. Copy off carefully.

By the Pronoun ce, we speak of something for which we have no particular name; as, c'est magnifique mais ce n'est pas la guerre, *that is magnificent, but it is not war.* Here by means of ce we speak of something for which at the moment we can find no particular name; ce must therefore be considered a kind of Noun of no particular Gender or Number, but always of the Third Person; as, c'est moi qui parle, *it is I who am speaking;* c'est elle qui est malade, *it is she that is sick;* ce sont eux, pas vous, que je n'aime pas, *it is they, not you, that I don't like.*

By adding ci and là to ce, we speak of two different things, one near us, the other more distant, but still without reference to their Number or Gender; as, ceci est bon, cela est mauvais, *this is good, that is bad.* Ça is only a familiar contraction of cela; as, ne faites pas ça, faites ceci, *don't do that, do this.*

By adding lui and elle to ce, we give it a Gender and Number; as, quel livre préférez-vous? Je préfère celui que je peux lire. *Which book do you prefer? I prefer the one that I can read.* Avec quelles plumes

voulez-vous écrire? Je veux écrire avec celles que vous avez. *With which pens do you wish to write? I wish to write with those that you have.*

By adding ci and la to celui and celle we make these Pronouns still more demonstrative and precise; as, de quel vaisseau parlez-vous, de celui-ci ou de celui-là? Je parle de celui-là. *Of which ship are you speaking, this one or that one? I am speaking of that one.* Quelles gravures aimez-vous le mieux, celles-ci ou celles-là? J'aime celles-ci le mieux. *Which pictures do you like best, these or those? I like these best.*

Here it may be as well to observe that ce que is often the best translation of the English *what;* as, *what I like I praise*, ce que j'aime je loue. *What are you looking for? I am looking for what I don't want to find.* Que cherchez-vous? Je cherche ce que je ne veux pas trouver. Sometimes, however, ce que is translated by *which;* vous lisez toujours trop vite, ce que je n'aime pas, *you always read too fast, which I don't like.*

Another remark to make about ce is that it is usually followed by sont in sentences like the following: ce sont vos frères qui viennent, *it is your brothers that are coming.* Ce sont vos méchantes actions qui m'affligent, *it is your wicked actions that afflict me.* But, leaving most niceties of this kind to be learned by practice, we now enter on the last class of Pronouns, the Indefinite. They are rather numerous, but must be well understood.

854. STUDENT.—*What are Indefinite Pronouns*, mon maître?

TEACHER.—Certain Pronouns are called Indefinite because, though they really replace Nouns, they do so in a very vague and indefinite way. The Table gives a list of the chief ones, and the Sentences will try to explain their meaning.

INDEFINITE PRONOUNS.

Aucun, -e (with ne)	none	Maint, -e	many a
Autre	other	Nul	no one
Autrui	another, others	Personne	nobody
Chacun, -e	each, every	Plusieurs	several
L'un, l'autre	the one, the other; or, each other	Quelqu'un, -e	someone
		Quiconque	whoever
L'un et l'autre	both	Rien	nothing
L'un ou l'autre	either	Tel, telle	many a
Ni l'un ni l'autre	neither		

Make some remark on the above Table.

855. STUDENT (Hesitating).—*I should prefer asking a question or two* mon maître.

TEACHER.—As many as you please, if they are relevant.

856. STUDENT.—*I don't see* on *on the list, but it is surely an Indefinite Pronoun ?*

TEACHER.—Certainly ; on is the most important of the French Indefinites, but it has been studied pretty well already.

857. STUDENT.—*In such sentences as* il est agréable de voyager, it is pleasant to travel, *is not* it *an Indefinite ?*

TEACHER.—Hardly. Il if not Personal must be Demonstrative. The real Subject of the Sentence is voyager, in the place of which il or cela stands : (voyager) il or cela est agréable (*to travel*), *it* or *that is pleasant.* The other mode of speaking we prefer when we don't want to start with the Subject. Voyager est agréable is a little too formal for ordinary conversation, whereas il est agréable de voyager rolls easily off the tongue. But I thought your question would be if some of those Indefinite Pronouns were not Adjectives.

858. STUDENT.—*I thought of that too,* mon maître, *but fortunately remembered that to be an Adjective* it must be joined with a Noun ; *it is only the word* taking the place of a Noun, *that can be called a Pronoun.*

TEACHER.—That is a good rule; by remembering it you will not have much trouble with the Indefinite Pronouns, which many grammarians find so puzzling. We now take one at a time ; ask about whatever you don't quite understand.

Aucun is usually followed by ne, but never by pas ; as, aucun n'est prophète dans sa patrie, *no one is a prophet in his own country.* When not followed by ne it means *some ;* as, aucuns le disent, *some say so.*

Autre presents no difficulty ; si mon fils touche la terre de temps en temps, ce n'est que pour encourager les autres, *if my son touches the ground from time to time, it is only to encourage the others.* The plural of autre is d'autres, and of l'autre is les autres ; as, parlez à d'autres, *speak to others ;* parlez aux autres, *speak to the others.*

Autrui of both Numbers is mostly used for persons and after Prepositions ; attendez d'autrui ce que vous faites à autrui, *expect from others what you do to others.* Qui choisit mal pour soi choisit mal pour autrui, *whoever chooses badly for himself chooses badly for another*

L'un, l'autre. L'un roule ses eaux claires avec rapidité, l'autre a une surface paisible et dormante, *the one rolls its clear waters with rapidity, the other has a surface peaceful and sleeping.* Où l'un voit des chardons, l'autre voit des roses, *where one sees thistles, the other sees roses.* Les hommes ne sont faits que pour se consoler les uns les autres, *men are made only to console each other.* Ils vont dans une forêt si épaisse qu'à dix pas de distance on ne se voit pas l'un l'autre, *they enter a forest so dense that at a distance of ten paces they don't see each other.*

L'un et l'autre. Monsieur Chat met les deux plaideurs d'accord en croquant l'un et l'autre, *Mr. Cat reconciles the litigants by swallowing both.*

L'un ou l'autre. Auquel de vos frères dois-je parler? Parlez à l'un ou à l'autre. *To which of your brothers am I to speak? Speak to either.*

Ni l'un ni l'autre. Lequel de ces deux livres voulez-vous lire? Je ne veux lire ni l'un ni l'autre. Ni l'un ni l'autre est intéressant. *Which of these two books do you want to read? I want to read neither. Neither-one is interesting.* Laquelle de ces plumes aimez-vous mieux? Je n'aime ni l'une ni l'autre. *Which of these pens do you like better? I like neither.*

Maint, -e mostly appears as an Adjective, but it is a good word in frequent use. Mainte et mainte gemme d'un rayon le plus pur et le plus doux se trouve dans les cavernes sombres impénétrables de l'océan, *full many a gem of purest ray serene the dark unfathomed caves of ocean bear.*

Nul as a Pronoun is Singular and Masculine; as, nul de tous ceux qui m'écoutent n'est content de sa condition, *not one of those that are listening to me is satisfied with his condition.*

Personne we are already acquainted with. When a Noun, it is Feminine and means a *person;* as, les personnes faibles ne peuvent être sincères, *weak people can't be sincere.* When a Pronoun with ne it means *nobody*, and is always Singular and Masculine; as, personne n'est exempt (egzan) de la mort, *nobody is free from death.* Personne ne l'a dit, *nobody has said so.* Even without ne, if there is no Verb in the sentence, it has always a negative meaning; as, qui avez-vous trouvé? Personne. *Whom have you found? Nobody.* Avec qui avez-vous parlé? Avec personne. *With whom have you been speaking? With nobody.*

Plusieurs is really an Adjective, but it sometimes appears as a Pronoun; plusieurs versent des larmes, *several are shedding tears.*

Quelqu'un changes according to Gender and Number; quelqu'un vient vous visiter, *someone is coming to visit you.* Il y a quelques uns ici qui le connaissent, *there are some here that know him.*

Quiconque, like the English *whoever*, includes both Antecedent and Relative, and therefore (generally) should not be followed by il; as, quiconque n'observe pas cette loi se rend sujet à la punition, *whoever does not observe this law makes himself liable to punishment.* Quiconque est capable de mentir est indigne d'être compté au nombre des hommes; et quiconque ne sait pas se taire est incapable de gouverner. *Whoever is capable of lying is unworthy of being reckoned in the number of men; and whoever does not kn w how to keep silent is incapable of governing.*

Rien, when a Noun, has a Plural riens, *trifles;* as, il vaut mieux ne rien dire que de dire des riens, *it is better to say nothing than talk trifles.* With ne it is an Indefinite Pronoun; je ne dis rien, *I say nothing.* Without

ne it is a Noun and means *anything;* as, est-ce qu'il y a rien de plus beau? *Is there anything finer?* But even without ne, rien, like personne, if unattended by a Verb, has nearly always a negative meaning; as, qu'est-ce que vous avez trouvé? Rien. *What have you found? Nothing.*

Tel, as an Adjective meaning *such* or *like*, as a Pronoun means *many a one;* as, tel qui tend un piège y tombe soi-même, *many a one that sets a trap falls into it himself.*

Tout means *everything* in the Singular, and *all* in the Plural; as, tout est perdu fors l'honneur, *everything is lost except honor.* Tous sont ici, personne n'est absent, *all are present, nobody is absent.*

This must be enough regarding the Pronouns; the rest is deferred. Our next step is to prepare ourselves for taking a little part in a simple conversation. You signal?

859. STUDENT.—Une petite question, mon maître!

TEACHER.—J'écoute, mon ami.

860. STUDENT.—*If I have the words I can ask a question; but how can I give an order?*

TEACHER.—Try whether you can or not. *Pour some wine into my glass.* French!

861. STUDENT (slowly).—Versez du vin dans mon verre.

TEACHER.—*Don't pour any wine into my glass.* French!

862. STUDENT (slowly).—Ne versez pas de vin dans mon verre.

TEACHER.—Right; you have made a proper use of the Imperative Mood without having ever learned it. How did you make these sentences?

863. STUDENT (slowly).—*I simply said to myself,* you pour wine into my glass, *in French; I then said to myself, also in French,* you don't pour wine into my glass; *then by omitting* vous *in both sentences as* you *is omitted in English, it was easy enough to make the French.*

TEACHER.—Quite correct. A few sentences more: *Don't go too often to the theatre, but applaud the actors sometimes.* French!

864. STUDENT (slowly).—N'allez pas au théatre trop souvent, mais applaudissez les acteurs quelquefois.

TEACHER.—*Open your eyes always but don't open your mouth always.* French!

865. STUDENT (slowly).—Ouvrez les yeux toujours, mais n'ouvrez pas la bouche toujours.

TEACHER.—*Don't lose thy time.* French!

866. STUDENT (turning back to find the Present Tense of perdre).—Ne perdez pas—*no, it must be the Second Person Singular*—ne perds pas ton temps.

TEACHER.—You have the correct idea regarding the formation of the Second Person, Singular and Plural, but that of the other Persons is best learned from the Table. Copy off the Imperative Mood of Donner, *to give,*

IMPERATIVE MOOD

POSITIVE FORM—*Singular*

First Person	(wanting)
Second Person	Donne, give (thou)
Third Person	Qu'il donne, qu'elle donne, let him or her give

Plural

First Person	Donnons, let us give
Second Person	Donnez, give (ye or you)
Third Person	Qu'ils, qu'elles donnent, let them give

NEGATIVE FORM—*Singular*

First Person	(wanting)
Second Person	Ne donne pas, do not give
Third Person	Qu'il, qu'elle ne donne pas, let him or her not give

Plural

First Person	Ne donnons pas, let us not give
Second Person	Ne donnez pas, do not give
Third Person	Qu'ils, qu'elles ne donnent pas, let them not give

Taking the above as a model, run adresse une lettre au roi through all the Persons of the Imperative.

867. STUDENT (slowly).—Adresse une lettre au roi, address a letter to the king; qu'il or qu'elle adresse une lettre au roi, let him or her address a letter to the king; adressons‿une lettre au roi, let us, etc.

TEACHER.—Now the Negative!

868. STUDENT.—N'adresse pas une lettre au roi, don't address a letter to the king; qu'il ou qu'elle n'adresse pas une lettre au roi, let him or her not address a letter to the king; n'adressons pas une lettre au roi, let us not address a letter to the king; n'adressez pas une lettre au roi, do not address a letter to the king; qu'ils ou qu'elles n'adressent pas une lettre au roi, let them not address a letter to the king.

TEACHER.—*Accompany the lady to her carriage but do not speak to her.* Accompagne la dame à sa voiture mais ne lui parle pas. Persons!

869. STUDENT.—Accompany the lady, etc. Let him accompany the lady to her carriage but not speak, etc. Accompagne la dame à sa voiture, etc. Qu'il accompagne la dame à sa voiture mais qu'il ne lui parle pas. Accompagnons la dame à sa voiture mais ne lui parlons pas. Accompagnez, etc.

TEACHER.—*Assure the Captain that thou art not stopping his horses*, assure le Capitaine que tu n'arrêtes pas ses chevaux. Persons!

870. STUDENT.—Assure the Captain, etc. Let him assure the Captain that he is not stopping his horses, etc. Assure le Capitaine que tu n'arrêtes

pas ses chevaux. Qu'il assure le Capitaine qu'il n'arrête pas ses chevaux. Assurons le Capitaine que nous n'arrêtons pas, etc.

TEACHER.—All right! You can deal easily with the Imperative as long as Compléments are Nouns, but, when they are Pronouns, reference to the following Table will be found useful—probably for considerable time.

871. THE IMPERATIVE MOOD WITH THE PRONOUNS.

1. Give this book to your brother.	Donnez ce livre à votre frère.
2. Don't give this book to your brother.	Ne donnez pas ce livre à votre frère.
3. Give it to your brother.	Donnez-le à votre frère.
4. Don't give it to your brother.	Ne le donnez pas à votre frère.
5. Give it to him.	Donnez-le-lui.
6. Don't give it to him.	Ne le lui donnez pas.
7. Give it to me.	Donnez-le-moi.
8. Don't give it to me.	Ne me le donnez pas.
9. Speak about this story to your brother.	Parlez de cette historiette à votre frère.
10. Don't speak about this story to your brother.	Ne parlez pas de cette historiette à votre frère.
11. Speak about it to your brother.	Parlez-en à votre frère.
12. Don't speak about it to your brother.	N'en parlez pas à votre frère.
13. Speak about it to him.	Parlez-lui-en.
14. Don't speak about it to him.	Ne lui en parlez pas.
15. Speak about it to me.	Parlez-m'en.
16. Don't speak about it to me.	Ne m'en parlez pas.
17. Pour some ink into this bottle.	Versez de l'encre dans cette bouteille.
18. Don't pour any ink into this bottle.	Ne versez pas de l'encre dans cette bouteille.
19. Pour some ink into it.	Versez-y de l'encre.
20. Don't pour any ink into it.	N'y versez pas d'encre.
21. Pour some into it.	Versez-y-en.
22. Don't pour any into it.	N'y en versez pas.
23. Offer flowers to your brother.	Offrez des fleurs à votre frère.
24. Don't offer any flowers to your brother.	N'offrez pas de fleurs à votre père.
25. Offer him some flowers.	Offrez-lui des fleurs.
26. Don't offer him any flowers.	Ne lui offrez pas de fleurs.
27. Offer him some.	Offrez-lui-en.
28. Don't offer him any.	Ne lui en offrez pas.
29. Look at him.	Regardez-le.

30. Don't look at him.	Ne le regardez pas.
31. Answer him.	Répondez-lui.
32. Don't answer him.	Ne lui répondez pas.
33. Put the flowers into the vase.	Mettez les fleurs dans le vase.
34. Don't put the flowers into the vase.	Ne mettez pas les fleurs dans le vase.
35. Put the flowers into it.	Mettez-y les fleurs.
36. Don't put the flowers into it.	N'y mettez pas les fleurs.
37. Put them into it.	Mettez-les-y.
38. Don't put them into it.	Ne les y mettez pas.

Teacher.—After carefully examining the above Table, please make any remark you like about it.

872. Student (examines the sentences carefully and tries to avoid silly or trifling remarks).—*In the first place,* mon maître, *questions 1, 9, 17, 23 and 33 I could answer easily from what I have already learned, the* Compléments *being all Nouns.*

Teacher.—Bien ! Next remark ?

873. Student.—*The most of the negative answers I think I could also have easily translated, namely, 2, 4, etc., to 38.*

Teacher.—Why do you think so ?

874. Student.—*In those negative answers the only Pronouns appearing are the Conjunctive Personal, which I learned on page 168. Knowing that these always go before the Verb, I should not have any difficulty in putting them in the right place, especially as I have had some knowledge of* en *and* y.

Teacher.—Well answered. Now, as to the remaining sentences that seem new to you ; what are they ?

875. Student.—*They are 3, 5, etc.—the rest of the odd numbers to 37. I confess they puzzle me.*

Teacher.—Well, what is the trouble about *3 ?*

876. Student.—*The Conjunctive Pronoun* le *follows the Verb, instead of preceding it according to the rule.*

Teacher.—The reason for this, with a little reflection, you will soon see. Remember, we are no longer in the Indicative (or informing) Mood, but in the Imperative (or ordering) Mood. When you give an order, is not the ordering word the first word to be heard ? When a Captain's men are in line waiting his orders to start, what does he say ?

877. Student.—" March ! " *I suppose.*

Teacher.—Certainly, the ordering Verb, without anything before it. Now suppose he wants to order them not to march, what does he say ?

878. Student (without thinking).—" Stop ! " *You smile,* mon maître. (Thinking)—*Oh ! I see my blunder. Of course, the Captain would not give any such foolish order. He would say* " Don't march ! "

TEACHER.—Might he not say "March not?"

879. STUDENT (thinking).—*Hardly*, mon maître. *Some of the men, hearing* "March!" *might start off without waiting for the rest of the order.*

TEACHER.—There is a necessity then for beginning with "*Don't?*"

880. STUDENT (thinking).—*It seems to me*, mon maître, *that* "Don't!" *is really a part of the order, calling particular attention to what is to follow.*

TEACHER.—Precisely so. In the French Imperative, therefore, as ne starts the order, the Verb can quietly take its own place, which is after the Conjunctive Personal Pronoun, according to our well-known rule.

881. STUDENT (quickly).—*I see it all now*, mon maître! *In sentence 3, as the Verb must be first*, le, *its Direct Object, can't help being second.*

TEACHER.—Does this throw any light on the other puzzles?

882. STUDENT (examining Table).—*Yes! In sentences 5, 7, 9, etc., the Verbs being first the Pronouns must follow them, as I see they do.*

TEACHER.—When two Pronouns follow the Verb, do you notice their respective positions?

883. STUDENT (examining).—*The Direct Object is always close to the Verb; as*, donnez-le-moi. *But when the Pronouns are* en *and* y, *I notice that* y *goes first; as*, versez-y-en, pour some into it.

TEACHER.—You have probably noticed the occasional appearance of hyphens or traits-d'union?

884. STUDENT (examining).—*Yes*, mon maître, *they appear only after the Verb, and then only with Pronouns, but what purpose they serve I can't conjecture.*

TEACHER.—They serve the important purpose of connecting the Imperative Verb with its Direct and Indirect Objects, but their correct employment depends on considerations too serious to be brought up before their regular turn. This cannot be done until we study Verbs in their completeness.

885. STUDENT.—*What do you mean by completeness of Verbs*, mon maître?

TEACHER.—By knowing Verbs in their completeness I mean having a fair comprehension of the correct use of every single one of the forms of each Verb in Mood, Tense, Number and Person. Unless you know the exact meaning of your words you cannot speak correctly.

886. STUDENT (thoughtful).—*I recognize the entire truth of your assertion*, mon maître, *but I am sorry to say that I am at present very far from knowing the exact meaning of all the forms even of an English Verb.*

TEACHER.—Well then, let us begin the next lesson with the study of an English Verb.

ONZIÈME LEÇON.

Teacher.—I know already that you have pretty clear ideas on the subject, but let me ask you a few questions so that we may know at once where to begin. What is a Verb?

887. Student.—*A Verb is the word by which you make an assertion regarding the subject of your statement.* (*You have drilled me pretty well on these points*, mon maître.)

Teacher.—How many kinds of assertions may be made?

888. Student.—*Two only: one regarding a fact or what is considered a fact, and one regarding something not yet a fact but which may possibly become one.* My clock strikes correctly—*a fact.* Repair my clock that it may strike correctly—*a fact in expectation only.*

Teacher.—When a Verb states *a fact*, in what Mood is the Verb?

889. Student.—*In the Indicative Mood.*

Teacher.—When it states what is not a fact at present, but possible to become one, what is its Mood?

890. Student.—*The Subjunctive Mood.*

Teacher.—When you said just now, *repair my clock*, what Mood did you use?

891. Student.—*The Imperative, that gets a* fact *done or at least orders its existence.*

Teacher.—Is there not an Infinitive Mood?

892. Student.—*Yes, but as it is only the* name *of the action from which the* fact *results, it is not a Verb at all but only a term of convenience.*

Teacher.—What is Tense?

893. Student.—*Tense speaks of the* time *of the* fact, *as occurring before, after, or when we speak.*

Teacher.—What is a Participle?

894. Student.—*A Participle is a part of the Verb which, as it is mainly used to qualify a Noun, has very much the meaning of an Adjective.* (During this little examination his words are very deliberate, and evidently cost him careful thought.) *But now*, mon maître, *if you want me to say anything more about Verbs, you will have, please, to tell me more.*

Teacher (*delighted*).—All right! You are just now in the humor to learn well. We take the Verb *to write* as a model, because, though not regular, its various forms are all easily understood.

CONJUGATION OF AN ENGLISH VERB

INFINITIVE MOOD

Present Tense *to write* Past Tense *to have written*

PARTICIPLES

Active *writing* Passive *written* Past *having written*

INDICATIVE MOOD

Present Imperfect Tense (*Now*)

Singular	Plural
I write (a letter)	We write (a letter)
Thou writest (a letter)	Ye or you write (a letter)
He (she, it) writes or writeth (a letter)	They write (a letter)

Present Perfect Tense (*Now*)

I have written	We have written
Thou hast written	Ye or you have written
He has written	They have written

Past Imperfect Tense (*Yesterday*)

I was writing	We were writing
Thou wast writing	Ye or you were writing
He was writing	They were writing

Past Perfect Tense (*Yesterday*)

I wrote	We wrote
Thou wrotest	Ye or you wrote
He wrote	They wrote

Past Perfect Anterior Tense (*Yesterday*)

I had written	We had written
Thou hadst written	Ye or you had written
He had written	They had written

Future Imperfect Tense (*To-morrow*)

I shall or will write	We shall or will write
Thou shalt or wilt write	Ye or you shall or will write
He shall or will write	They shall or will write

Future Perfect Tense (*To-morrow*)

I shall or will have written	We shall or will have written
Thou shalt or wilt have written	Ye or you shall or will have written
He shall or will have written	They shall or will have written

IMPERATIVE MOOD

Singular	Plural
(Wanting)	Let us write
Write	Write
Let him, her, it write	Let them write

TEACHER.—As usual, I must ask you to pass a remark on the above Table.

895. STUDENT.—*One remark is easy enough to make*, mon maître. *You have forgotten the Subjunctive Mood.*

TEACHER.—I have not forgotten it, but there is very little to say about it, and at the present time nothing at all. It has long been vanishing from the English Verb, and is now so far gone that some grammarians say there are only three or four genuine Subjunctive forms in the whole English language. The French Subjunctive, however, still retains its old importance, so that its study will fully instruct us in everything necessary to be known regarding the English forms. Another remark?

896. STUDENT.—*The Tenses of the Past are more numerous than those of either the Present or of the Future.*

TEACHER.—Yes, the Past being the only portion of time of which we have any certain knowledge, we can divide it up a little more fully. Any other remark?

897. STUDENT.—*You have given each Tense two names.*

TEACHER.—Can you tell why?

898. STUDENT (thinking).—*You would not give two names without a reason for each one. The first name in the first Tense certainly tells the* TIME *of the action which is supposed to be taking place just as the words are spoken.*

TEACHER.—Quite right; but don't you see the meaning of the second name *Imperfect?*

899. STUDENT.—*I really don't*, mon maître.

TEACHER.—You only think you don't, but my shortest way to show that you do is perhaps by a little talk. Information regarding an action requires at least *four* points: its *Agent*, its *Nature*, its *Time*, and its *Completion* or *Non-completion*. The Noun or Pronoun tells the *first;* the Verb tells the *second;* and the Tense tells both *third* and *fourth*. Do you understand so far?

900. STUDENT (instantly).—*Certainly I do*, mon maître. *The meaning of the second name* IMPERFECT *is incomplete or not finished. If you permit me I can give an illustration.* (TEACHER nods.) *When I say* he writes, *I tell you who is the Agent, what is the nature of the action, that it takes place at the present time, and that it is not yet over.*

TEACHER.—Capital! You are so quick at catching ideas that you are probably able to explain the meaning of the names of the other Tenses, and so save us both some time and trouble.

901. STUDENT (modestly).—*I shall try*, mon maître. *The second Tense is called the Present Perfect because the time is the present and the action is*

ended. For example: when I say I have written my exercise, *I mean that the action of writing it is now over.*

TEACHER.—Quite right; now for the third Tense?

902. STUDENT (thinking carefully).—*When I say*, he was writing *I speak of an action occurring before the present, therefore in the past, time, but as only going on, not finished. Therefore the proper name for the third Tense is* Past Imperfect.

TEACHER.—The answer could hardly be better. Now for the fourth Tense.

903. STUDENT.—*The fourth Tense is called the Past Perfect. When I say* he wrote a letter yesterday, *I intimate the action to be ended and the time also ended. Therefore the name* Past Perfect *is quite appropriate.*

TEACHER.—Just right. Now for the fifth Tense?

904. STUDENT (very thoughtful).—*The fifth. Tense, the last of the Past Tenses, has three names instead of two. The first and second are all right, as they tell the time and the state of the action. But the third name*, Anterior, *seems to say hardly anything more about it.*

TEACHER.—It says it is *anterior*. What is an anterior action?

905. STUDENT.—*One action that takes place before another action.*

TEACHER.—Well, may not the writing take place just before some other action?

906. STUDENT.—*Certainly*, **mon maître.** Had *written must mean more than that the writing was merely finished.*

TEACHER.—*Had written*, therefore, hints at the occurrence of some other action?

907. STUDENT.—*I think so*, **mon maître.** (Suddenly) *Oh! now I see the whole meaning of* anterior. *There must be two actions spoken of, one to be finished before the other. Therefore the three names*, Past Perfect Anterior *are all necessary.*

TEACHER.—Now you are right. This habit of thinking will be of immense advantage when you come to speak French. The sixth Tense.

908. STUDENT.—*I must not be in such a hurry answering this time*, **mon maître.** *In fact, whenever I talk without thinking I am sure to get into a mess.* (After a pause) *However, the sixth and even the seventh Tenses I think I can explain with little trouble. Future Imperfect intimates the action's* time *without limiting its* duration; *example*, you will write your exercise this evening. *The Future Perfect, on the contrary, intimates that the action is to be ended at or before the time of some other action; example*, your brother *will have started* for New York long before you begin your exercise.

TEACHER.—Such acquaintance with some of the main points of an English Verb shows that you are now quite ready for a study of the French Verb. In this study we shall follow an exceedingly simple plan with every French Verb except two. Instead of studying **avoir** and **être** Mood by Mood, Tense by Tense, etc., and making ourselves masters of every point as we

meet it, we must first *get by heart all the forms of* these two Verbs and *know them perfectly.* The reason of this apparently most illogical proceeding you will learn hereafter far more satisfactorily than I can now explain it. For the present it is enough to say that avoir and être are the two chief Auxiliary or Helping Verbs and that without their aid not a single Verb in the language can be conjugated. Therefore, as long as we are at these two Verbs, please take these things as they are and ask no explanation.

CONJUGAISON DE L'AUXILIAIRE AVOIR

Participes

Présent, ayant (é-yan) having. Passé, eu (u) had. Passé Composé, ayant eu (é-yan-tu) having had.

MODE INFINITIF INFINITIVE MOOD

Temps

Présent avoir, to have Passé avoir eu, to have had

MODE INDICATIF INDICATIVE MOOD

Temps Simples Simple Tenses

Présent. J'ai, tu as, il a, nous avons, vous avez, ils ont ; I have, etc.

Imparfait. J'avais (è), tu avais, il avait, nous avions, vous aviez, ils avaient (a-vè) ; I had or was having, thou hadst or wast having, etc.

Passé Défini. J'eus (ju), tu eus (tu-u), il eut, nous eûmes, vous eûtes, ils eurent (ur) ; I had, thou hadst, etc.

Futur. J'aurai (é), tu auras, il aura, nous aurons, vous aurez, ils auront (on) ; I shall or will have, etc.

Temps Composés Compound Tenses

Passé Indéfini. J'ai eu, tu as eu, il a eu, nous avons eu, vous avez eu, ils ont eu ; I have had or I had, thou hast had or thou hadst, etc.

Plus-que-parfait (plu-ske-par-fè). J'avais eu, tu avais eu, il avait eu, nous avions eu, vous aviez eu, ils avaient eu (a-vè-tu) ; I was having had, thou wast having had, etc., or I had had, thou hadst had, etc.

Passé Antérieur. J'eus eu, tu eus eu, il eut eu, nous eûmes eu, vous éûtes eu (vou-zu-tzu), ils eurent eu ; I had had, etc.

Futur Antérieur. J'aurai eu, tu auras eu, il aura eu, nous aurons eu, vous aurez eu, ils auront eu ; I shall or will have had, etc.

MODE IMPÉRATIF IMPERATIVE MOOD

Temps

Présent—*Singular*

First Person.	(wanting)	
Second Person.	Aie	have (thou)
Third Person.	Qu'il ait	let him have

Plural

First Person.	Ayons	let us have
Second Person.	Ayez (é-yé)	have ye or you
Third Person.	Qu'ils aient	let them have

Futur Antérieur—*Singular*

First Person.	(wanting)	
Second Person.	Aie eu	have had (thou)
Third Person.	Qu'il ait eu	let him have had

Plural

First Person.	Ayons eu	let us have had
Second Person.	Ayez eu	have had (ye or you)
Third Person.	Qu'ils aient eu	let them have had

MODE CONDITIONNEL CONDITIONAL MOOD

Temps

Présent. J'aurais, tu aurais, il aurait, nous aurions, vous auriez, ils auraient ; I should or would have, etc.

Passé. J'aurais eu, tu aurais eu, il aurait eu, nous aurions eu vous auriez eu, ils auraient eu (il-zo-rè-tu) ; I should or would have had, thou shouldst or wouldst, etc.

MODE SUBJONCTIF SUBJUNCTIVE MOOD

Temps Simples

Présent. Que j'aie (è), que tu aies, qu'il ait, que nous ayons, que vous ayez, qu'ils aient ; that I may or shall have, etc.

Imparfait. Que j'eusse (uss), que tu eusses, qu'il eût, que nous eussions, que vous eussiez, qu'ils eussent; that I had, or might or should have, etc.

Temps Composés

Passé. Que j'aie eu, que tu aies eu, qu'il ait eu, que nous ayons eu, que vous ayez eu, qu'ils aient eu ; that I may or shall have had, etc.

Plus-que-parfait. Que j'eusse eu, que tu eusses eu, qu'il eût eu, que nous eussions eu, que vous eussiez eu, qu'ils eussent eu ; that I might or should have had, etc.

CONJUGAISON DE L'AUXILIARE ETRE *TO BE*

Participes

Prêsent, étant, being. Passé, été, been. Passé Composé, ayant été, having been.

MODE INFINITIF

Temps.

Présent, être, to be. Passé, avoir été, to have been.

MODE INDICATIF

Temps Simples

Présent. Je suis, tu es, il est, nous sommes, vous êtes, ils sont. I am, thou art, he is, etc.

Imparfait. J'étais, tu étais, il était, nous étions, vous étiez, ils étaient. I was, thou wast, he was, we were, ye or you were, they were.

Passé Défini. Je fus, tu fus, il fut, nous fûmes, vous fûtes, ils furent. I was, thou wast, etc.

Futur. Je serai, tu seras, il sera, nous serons, vous serez, ils seront. I shall or will be, etc.

Temps Composés

Passé Indéfini. J'ai été, tu as été, il a été, etc. I have been or I was, thou hast been or thou wast, he has been or he was, etc.

Plus-que-parfait. J'avais été, tu avais été, il avait été, etc. I had been, thou hadst been, etc.

Passé Antérieur. J'eus été, tu eus été, il eût été, nous eûmes été, vous eûtes été, ils eurent été. I had been, thou hadst been, etc.

Futur Antérieur. J'aurai été, tu auras été, il aura été, nous aurons été, vous aurez été, ils auront été. I shall or will have been, etc.

MODE IMPÉRATIF

Témps

Présent. Sois, be (thou); qu'il soit, let him be; soyons, let us be; soyez, be (ye or you); qu'ils soient, let them be.

Futur Antérieur. Aie été, have been (thou); qu'il ait été, let him have been; ayons été, let us have been; ayez été, have been (ye or you); qu'ils aient été, let them have been.

MODE CONDITIONNEL

Temps

Présent. Je serais (-è), tu serais, ils serait, nous serions, vous seriez, ils seraient. I should or would be, etc.

Passé. J'aurais été, tu aurais été, il aurait été, nous aurions été, vous auriez été, ils auraient été. I should or would have been, etc.

MODE SUBJONCTIF

Temps Simples

Présent. Que je sois, que tu sois, qu'il soit, que nous soyons, que vous soyez, qu'ils soient. That I be, may be, or shall be, etc., that thou beest, or mayest, or shalt be, etc.

Imparfait. Que je fusse, que tu fusses, qu'il fût, que nous fussions, que vous fussiez, qu'ils fussent. That I were or that I might be, that thou wert or that thou mightest be, etc.

Temps Composés

Passé. Que j'aie été, que tu aies été, qu'il ait été, que nous ayons été, que vous ayez été, qu'ils aient été. That I may have been, etc.

Plus-que-parfait. Que j'eusse été, que tu eusses été, qu'il eût été, que nous eussions été, que vous eussiez été, qu'ils eussent été. That I might have been, that thou mightest have been, etc.

TEACHER.—Before going any farther I must ask a few general questions, good answers to which you can easily find by a little preparation. Copy off carefully.

How many Moods has an English Verb? What is the ordering Mood? What is the Mood that merely names the action? Does the Verb in such a Mood really perform the duty of a Verb? What is the Mood that gives positive information one way or the other? What is the Mood that speaks of assertions which are neither facts nor supposed to be facts? Name the English Participles. Which one of them has always the same termination? What is the grammatical name for the form of the Verb that denotes the time of the action? How many such forms in the Indicative Mood? (Answer: *Seven; two for the present time, three for the past, and two for the future.*) Which one denotes action not finished in past time? (Most answers should be followed by illustrative examples. A pupil that gives an answer that he is unable to explain by an example is not really trying to learn.) Which Tense denotes an action going on but not finished at the present time? Which denotes an action finished at a future time? Which denotes an action finished at the present time? *He fell on the ice yesterday;* Mood and Tense? Which Tense denotes an action to take place at a future time? Which denotes that an action had been finished when or before another took place? Which speaks of an action finished in time past?

Which Mood is losing ground in English? Is that Mood dying out in French? When shall we study it more fully in English? Answer: *When we make a complete study of the French Verb.*) Are the French Moods as numerous as the English? Does studying a Verb in a foreign language help us to understand the proper use of the corresponding Verb in our own? (Answer: *Yes; though the two Verbs may differ decidedly in several points they* must *agree in most others, so that the comparison throws new light on the various uses of each. One of the easiest ways indeed to study our own language is to study another with which we may compare it.*) Why must Avoir be the first French Verb to learn by heart? (Answer: *Because without its help no French Verb can be conjugated.*) Is it a regular Verb? (Answer: *No, it is very irregular.*) Why do you say so? (Answer: *Though its root or stem is* av, *in twelve of its Tenses no* av *appears, besides, sometimes* av *disappears altogether and* eu *takes its place.*)

The Participles of Avoir? (Give the French names always. Keep the English names for the English Verbs.) Recite the four Simple Tenses of the Mode Indicatif. When is a Tense called Simple? (Answer: *When each of its Persons consists of only one word*) Recite the four Temps Composés. When is a Tense Compound? (Answer: *When each Person*

consists of two or more words, the Tense is called compound.) Recite le **Temps Présent** of the Imperative, with English. Recite both Tenses of the **Mode Conditionnel**. (Don't forget in going through the Persons that the liaisons occur very frequently: **vous auriez eu** = **vou-zo-ri-é-zu.**) Recite the **Temps Simples du Mode Subjonctif**. What do you notice of the dropping of **ss** in one of the Persons? The **Temps Composés**.

Is the next French Auxiliary Verb also irregular? (Answer: *Yes, its stem* **et** *is absent from six Tenses;* **s** *instead of* **e**, *the first letter, appears four times and* **f** *twice.*) Do you see any similarity in the Conjugations of the two Verbs? (Answer: *Yes, they have exactly the same number of Moods, Tenses, etc. Five Simple Tenses have exactly the same terminations and there is a general resemblance in all the* **Temps Composés**.) Name the five Simple Tenses that have exactly the same terminations in both Verbs. (Answer: *Three Tenses of the Indicative, one of the Conditional, and one of the Subjunctive.*) Give the Persons of these terminations. (Answer: *Indicative*, **-ais, -ais, -ait, -ions, -iez, -aient; -us, -us, -ut, -eûmes, -eûtes, -eûrent;** *and* **-rai, -ras, -ra, -rons, -rez, -ront.** *Conditional*, **-ais, -ais, -ais, -ions, -iez, -aient.** *Subjunctive*, **-usse, -usses, -ût, -ussions, -ussiez, -ussent.**) Is it necessary to be well acquainted with these terminations? (Answer: *Yes, because with a few slight changes of Vowels they are the terminations of those Tenses in all the French Verbs.*)

Teacher.—Now if you understand all these questions and answers, study as many as you are able to master for the next day. (*Next day* Student *undertakes to answer all, but does not quite succeed. In fact, between discussions, additional questions and new explanations, nearly three lessons are used up before Teacher is willing to advance any farther.*)

You are still a little deficient, but practice will brighten you up in many points. Any way with this quantity of Grammar the First Part of Conversational French must end. We have indeed only touched on Grammar, but we have learned enough to recognize its wonderful ability in guiding us in the proper use of words and opening our eyes to the niceties of language. So far we have been forming an acquaintance with words mostly by memory, as a captain in a regiment learns the names of his men, but we must now learn their value by actual use. By seeing what they can do in one case, we judge of what they may be able to do in another case. Of course, for a long time all real, perplexing difficulties will be avoided. Generally, only the two Present Tenses of the English Verb will be used, but the corresponding French must be well known.

Of **avoir** and **être** most of the forms will be employed, for a little variety's sake, but mainly to prepare you for future difficulties. The terminations of two other Tenses particularly habituate yourself to notice: the **Imparfait**, namely, **ais, ais, ait, etc.**; as **je parlais**, *I was speaking;* and **rai, ras, ra, etc.**; the **Futur**, as **je parlerai**, *I shall or will speak.*

DOUZIÈME LEÇON.

LA CONVERSATION;

comprenant matière, questions, réponses, etc., français et anglais.

LA MÉSAVENTURE DU PETIT DICK.

Un beau jour d'été, le petit Dick s'aventure dans une grande forêt pour la première fois. Il a beaucoup de courage car il est plus gai que de coutume. Il trouve le soleil si brillant, l'ombre si douce, et les fleurs si belles que, ne pouvant se contenir de joie, il siffle et chante assez mélodieusement pour faire retentir toute la forêt.

Tout-à-coup un géant, se trainant par derrière, le saisit par le corps et le contemple avec une joie féroce. Le pauvre petit pense qu'il va être avalé d'une bouchée, mais le géant se contente de le mettre dans un sac et de l'emporter. En vain le captif se débat, et cherche à se faire un passage à travers le sac.

Arrivé chez lui, le géant enferme Dick dans une prison entourée de barreaux de fer, contre lesquels Dick, presque fou de désespoir, se jette la tête, et appelle en vain sa mère. Le géant pour l'adoucir, lui d nne de l'eau et un peu de pain, et, le jour suivant, voyant qu'il n'a ni mangé ni bu, il le prend par la tête et essaye, mais inutilement, de lui faire avaler quelques miettes. Le lendemain, le géant vient forcer Dick à chanter. Mais comment peut-on chanter dans une prison? Alors le géant en colère ouvre la porte de la prison, et saisit Dick rudement par le cou. Dick jette un grand cri, se débat faiblement, et tombe raide mort.

Le pauvre Dick est un petit oiseau et le grand géant un méchant garçon.

QUESTIONS sur la Mésaventure du petit Dick.

1. Quand commence la mésaventure du petit Dick?
2. Qu'est-ce que fait Dick ce jour-là?
3. A-t-il beaucoup de courage?
4. Pourquoi est-il plus gai qu'à l'ordinaire?
5. Comment exprime-t-il sa joie?
6. Mais pendant qu'il siffle, qu'est-ce qui lui arrive?
7. Que pense pauvre Dick à la vue du géant?

TWELFTH LESSON.

CONVERSATION,

COMPRISING MATERIAL, QUESTIONS, ANSWERS, Etc., FRENCH AND ENGLISH.

LITTLE DICK'S MISADVENTURE.

One fine summer's day, little Dick ventures into a great forest for the first time. He has much courage, for he is gayer than usual; he finds the sun so bright, the shade so pleasant, and the flowers so beautiful that, unable to contain himself for joy, he sings and whistles merrily enough to make the whole forest ring.

Suddenly a giant, stealing up behind, seizes him by the body and gazes at him with ferocious joy. The poor little fellow thinks he is going to be swallowed at a mouthful, but the giant satisfies himself by putting him into a bag and carrying him off. The captive struggles and tries in vain to make for himself an opening.

Arrived at home the giant shuts Dick up in a prison surrounded by iron bars, against which Dick, almost crazy in despair, dashes his head, calling uselessly for his mother. To calm him a little, the giant gives him some water and a little bread, and on the following day, seeing that he has neither eaten nor drunk, he takes him by the head and tries to make him swallow a few crumbs, but all in vain. Next day he comes to force Dick to sing, but but how can one sing in prison? Then the giant angrily opens the door of the prison, and seizes Dick roughly by the neck. Poor Dick gives one loud cry, flutters feebly, and falls stone dead.

Little Dick is only a bird, and the big giant is a wicked boy.

QUESTIONS ON LITTLE DICK'S MISADVENTURE.

1. When does little Dick's misadventure begin?
2. What does Dick do on that day?
3. Has he much courage?
4. Why is he gayer than usual?
5. How does he express his joy?
6. But while he is whistling, what befalls him?
7. What does poor Dick think on seeing the giant?
8. Is the giant going to eat him?

8. Est-ce que le géant va le manger ?
9. Que fait Dick dans le sac ?
10. Le géant le laisse-t-il long temps dans le sac ?
11. Que fait Dick dans sa prison ?
12. Que fait le géant pour l'adoucir ?
13. Est-ce que cela adoucit le pauvre Dick ?
14. Que fait le géant en trouvant que Dick ne ni boit ni mange ?
15. Le géant que veut-il forcer Dick à faire ?
16. Pourquoi Dick ne chante-t-il pas ?
17. Que fait le géant quand il trouve que Dick ne veut pas chanter ?
18. Que fait le pauvre Dick à ce rude traitement ?
19. Qui sont Dick et le grand géant ?

(On donne les REPONSES suivantes (pas en ordre) pour aider l'écolier à corriger celles qu'il doit d'abord faire lui-même sans aucune aide.)

1. Il trouve le soleil si brillant, l'ombre si douce, et les fleurs si belles qu'il ne peut se contenir de joie.

2. Il pense que le grand géant va l'avaler d'une bouchée.

3. En vain le captif se débat et cherche à se faire un passage à travers le sac.

4. Il lui donne de l'eau et un peu de pain pour l'adoucir.

5. Il le prend par la tête et essaie de lui faire avaler quelques miettes.

6. Quand il est libre et heureux, Dick, veut bien chanter, mais dans une prison on est triste et on ne peut pas chanter.

7. Le pauvre Dick jette un grand cri, se débat faiblement et tombe raide mort.

8. Il s'aventure tout seul pour la première fois dans une grande forêt.

9. Il siffle et chante assez joyeusement pour faire retentir toute la forêt.

10. Il veut le forcer à chanter.

11. En colère il ouvre la porte de la prison et saisit Dick rudement par le cou.

12. Un beau jour d'été commence la mésaventure du petit Dick.

13. Oui, il en est plein ce jour-là ; quand on est gai on a généralement beaucoup de courage.

14. Tout-à-coup un géant, se trainant par derrière, le saisit par le corps et le contemple avec une joie féroce.

15. Non, il se contente de le mettre dans un sac et de l'emporter.

16. Presque fou de desespoir, il se jette la tête contre les barreaux et appelle en vain sa mère.

17. Non, il ne ni mange le pain ni boit l'eau.

9. What does Dick do while in the bag?
10. Does the giant leave him long there?
11. What does Dick do in his prison?
12. What does the giant do to calm him?
13. Does that calm poor Dick?
14. What does the giant do on finding that Dick neither eats nor drinks?
15. What does he wish to force Dick to do?
16. Why does not Dick sing?
17. What does the giant do on finding that Dick won't sing?
18. What does poor Dick do at this rough treatment?
19. Who are little Dick and the big giant?

(The following ANSWERS (not in order) are given to help the STUDENT to correct those that he should first compose himself without any aid.)

1. He finds the sun so bright, the shade so pleasant, and the flowers so beautiful that he cannot contain himself for joy.

2. He thinks that the big giant is going to swallow him in a mouthful.

3. In vain the captive struggles and tries to make for himself a passage through the bag.

4. He gives him water and a little bread to calm him.

5. He takes him by the head and tries to make him swallow a few crumbs.

6. When free and happy, Dick is quite willing to sing, but in prison one is sad and one can't sing.

7. Poor little Dick utters a loud cry, struggles feebly, and falls stone dead.

8. He ventures all alone for the first time into a great forest.

9. He whistles and sings merrily enough to make the whole forest ring.

10. He wants to force him to sing.

11. In anger he opens the prison door and seizes Dick roughly by the neck.

12. One fine day in summer little Dick's misadventure begins.

13. Yes, on that day he is full of courage; when we are in good spirits we have generally plenty of courage.

14. All at once a giant, stealing up behind, seizes him by the body and gazes at him with ferocious joy.

15. No; he contents himself with putting him into a bag and carrying him off.

16. Almost crazy with despair, he dashes his head against the bars and calls in vain for his mother.

17. No; he neither eats the bread nor drinks the water.

18. No; arrived at his own house, he shuts Dick up in a prison surrounded by iron bars.

19. Dick is a little bird and the big giant is a wicked boy.

(Write in Cahier Anglais and read back into French.)

(It is hardly necessary to repeat that little real progress is made until every French question asked, orally and at random, is so readily understood that it

18. Non, arrivé chez lui, il enferme Dick dans une prison entourée de barreaux de fer.

19. Dick est un petit oiseau, et le grand géant est un méchant garçon.

Ecrire en Cahier Anglais, étudier, et traduire en Anglais.

2. LES ENFANTS ET LE PETIT OISEAU.

"Enfin nous te tenons, petit, petit oiseau, enfin nous te tenons, et nous te garderons."

"Dieu m'a fait pour voler, gentils, gentils enfants, Dieu m'a fait pour voler, laissez-moi m'en aller."

"Non, nous te donnerons, petit, petit oiseau, non, nous te donnerons biscuits, sucre‿et bonbons."

"Ce qui doit me nourrir, gentils, gentils enfants, ce qui doit me nourrir, aux champs seul peut venir."

"Nous te gardons encore, petit, petit oiseau, nous te gardons encore une cage en fil d'or."

"La plus belle maison, gentils, gentils enfants, la plus belle maison pour moi n'est qu'une prison."

"Tu dis la vérité, petit, petit oiseau, tu dis la vérité, reprends ta liberté."

QUESTIONS SUR LE PETIT OISEAU ET LES ENFANTS.

1. Combien y-a-til de propositions dans cette leçon ? 2. Entre qui est la conversation ? 3. Les enfants veulent-ils garder l'oiseau ? 4. Le petit oiseau est-il content qu'on le garde ? 5. Quelle réponse fait-il aux enfants ? 6. Qu'est-ce que les enfants veulent donner à l'oiseau ? 7. Que dit l'oiseau de cette espèce de nourriture ? 8. Quoi de plus ont-ils pour lui ? 9. Que dit l'oiseau d'une telle maison ? 10. A cette observation du petit oiseau quelle réponse font les enfants ? 11. Que fait-il en regagnant sa liberté ?

RÉPONSES (pas en ordre).

1. Ce qui doit me nourrir aux champs seul peut venir. 2. Non, le petit oiseau aime bien les enfants, mais il aime mieux regagner sa liberté. 3. Il y a sept propositions dans cette conversation. 4. Ils lui gardent une cage en fil d'or. 5. Je ne sais pas exactment, mais je crois que, rempli de reconnaissance envers les enfants, il s'arrète pour leur chanter une petite chanson d'adieu, et alors il disparaît bientôt parmi les nuages blancs. 6. Non, Dieu m'a fait pour voler, laissez-moi m'en aller. 7. Tu dis la vérité, reprends ta liberté. 8. La plus belle maison, gentils, gentils enfants, pour moi n'est qu'une prison. 9. Oui, ils le tiennent et ils veulent le garder. 10. Ils veulent lui donner des biscuits, du sucre, et des bonbons. 11. Entre quelques enfants et un pauvre petit oiseau qu'ils ont attrapé.

Ecrire en Cahier Français, étudier, et traduire.

can be answered, also in French, by the Student pretty correctly and without much difficulty.

2. THE CHILDREN AND THE LITTLE BIRD.

"At last we have you, little birdie, and we shall keep you." "God has made me for flying, dear, nice children. God has made me for flying, let me go my way." "No, little birdie, we shall give you biscuits, sugar and candies." "What should feed me, nice, dear children, can grow in the fields only." "We also keep for you, little birdie, a golden wire cage." "The grandest house, dear, nice children, to me is only a prison." "You say the truth, little birdie, take back your liberty."

QUESTIONS ON THE LITTLE BIRD AND THE CHILDREN.

1. How many sentences are in this lesson? 2. Between whom is the conversation? 3. Do the children want to keep the bird? 4. Is the little bird satisfied with their keeping him? 5. What answer does he give to the children? 6. What are the children willing to give the little bird? 7. What is the bird's opinion on that kind of food? 8. What else are they keeping for him? 9. What does the bird say of such a house? 10. What reply do the children make to the little bird's observation? 11. What does the little bird do on recovering his liberty?

ANSWERS (not in order).

1. What should feed me can grow in the fields only. 2. No, the little bird likes the children well, but he likes recovering his liberty better. 3. There are seven sentences in this conversation. 4. They are keeping for him a cage of golden wire. 5. I don't know exactly but I think that the bird, full of gratitude toward the children, stops long enough to sing them a little good-by song, and then quickly disappears among the white clouds. 6. No, God has made me to fly, let me go my way. 7. You say the truth, receive your liberty. 8. The grandest house, dear, nice children, to me is only a prison. 9. Yes, they hold him and they want to keep him. 10. They desire to give him biscuits, sugar and candies. 11. Between a few children and a little bird that they have caught.

Write in Cahier Anglais, study, and read out into French.

SIX PROVERBS TO LEARN BY HEART.

1. Ecoutez le premier et parlez le dernier.
2. Les grands diseurs ne sont pas les grands faiseurs.
3. Trop de cuisiniers gâtent le ragoût.
4. La main qui donne est meilleure que la main qui reçoit.
5. A la brehis tondue Dieu mesure le vent.
6. A chaque oiseau son nid est beau.

3. LE PETIT GARÇON EN BLEU.

Le petit chien de plomb est tout couvert de poussière, mais il se tient debout encore ferme et intrépide ; à côté du petit chien le petit soldat d'étain est tout rouge de rouille et le fusil dans sa main se réduit en poudre. Mais il y avait eu une soirée quand le petit chien était tout nouveau, et le petit soldat fort beau. C'était justement la soirée quand le petit garçon en bleu les baisait tous les deux et les mettait sur le fond de sa chaise.

"Attention au commandement!" leur dit-il. "Restez-là jusqu'à mon retour, et ne faites pas de bruit," chuchotait-il, en trottant vers son petit lit à roulettes, ou il s'endormit bientôt et rêva de ses amis les beaux joujoux. Mais pendant qu'il rêvait, une chanson des anges reveilla notre petit garçon en bleu. Ah! depuis cette soirée-là il y a en beaucoup, beaucoup de longues années, mais ses petits amis les joujoux lui sont encore loyaux et fidèles.

Oui, toujours fidèles à leur petit garçon en bleu, en attendant le toucher de sa petite main et le sourire de son petit visage, ils se tiennent debout encore, chacun à sa place accoutumée, sur le fond de sa petite chaise. Et pendant qu'ils l'attendent là, à travers ces longues années, ils se demandent avec étonnement : "qu'est-ce qu'est devenu notre petit garçon en bleu, depuis cette soirée quand il nous baisait tous les deux si tendrement et nous mettait là avec autant de soin?"

QUESTIONS SUR LE PETIT GARÇON EN BLEU.

1. Qui était ce petit garçon en bleu? 2. De deux seulement! Quels joujoux sont-ils? 3. Sont-ils maintenant sans maître? 4. Sont-ils jolis? 5. Ont-ils été toujours comme cela? 6. Leur petit maître les a-t-il aimés? 7. Quels étaient ses derniers ordres? 8. Aprés avoir donné ces ordres qu'a-t-il fait? 9. Quand s'est-il réveillé dans son petit lit à roulettes? 10. Ses parents ont-ils pleuré longtemps leur petit garçon en bleu? 11. Le pleurent-ils encore? 12. Et comment se portent les petits joujoux? 13. Se parlent-ils de lui l'un à l'autre quelquefois? 14. Pourquoi les petits joujoux chuchotent-ils toujours en se parlant?

3. THE LITTLE BOY BLUE.

The leaden dog with dust is all covered, but he still stands erect and fearless; the tin soldier at his side is quite red with rust, and the gun in his hands is growing mouldy. But there had been an evening when that little toy dog was new, and that little toy soldier was a beauty. It was the very evening when the Little Boy Blue kissed them both, and set them on the little chair to receive his orders.

"Attention to orders!" said he to them. "Stay there until my return; and make no noise," he whispered, toddling off to his little trundle-bed, where he soon fell asleep and dreamed of his friends the beautiful toys. But while he was dreaming, a song of angels woke up our Little Boy Blue. Ah! since that evening there has been many and many a long year, but his little toy friends are still loyal and faithful.

Yes, ever faithful to their Little Boy Blue, waiting for the touch of his little hand and the smile of his little face, the toys are still standing there, each in his old place on the seat of the little chair. And while waiting for him there through these long years, they often ask themselves in wonder: "What has become of our Little Boy Blue, since the evening that he kissed us both so tenderly and laid us so carefully on this chair?"

QUESTIONS AND ANSWERS ON THE LITTLE BOY BLUE.

1. Who was that Little Boy Blue? He was the master of two little toys. 2. Of two only! What toys are they? One is a leaden dog, and the other is a tin soldier. 3. Are they still without a master? Yes, they have lost their master, but they are waiting for him still on the same little chair on which he put them long ago. 4. Are they pretty? No, the little dog is all covered with dust, rust has reddened the little soldier's uniform, and his gun is becoming quite mouldy. 5. Were they always so? Oh no, at first they were new, fresh, and quite nice-looking. 6. Did their little master love them? Yes, he was very fond of them. The last time he saw them, though a little sick and weak, he played with them all the evening; then he kissed them both tenderly and laid them on the chair, side by side, to listen to his last orders. 7. What were his last orders? "Attention to orders!" said he to them, like the brave captain of a brave regiment. "Remain there until my return, and above all," he added in a whisper, "make no noise for fear of disturbing mama and papa." 8. After having given these orders what did he do? Then, somewhat tired, he toddled off slowly to his little trundle-bed where he soon fell asleep and dreamed of his friends the beautiful toys. 9. When did he awake in his little trundle-bed? He never awoke in his little trundle-bed. He was awakened in heaven by the song that the blessed angels were singing around the throne of God. 10. Did his parents mourn over him long? Yes, at first his parents, broken down by the sudden loss,

RÉPONSES (pas en ordre).

1. Alors un peu fatigué il alla en chancelant à son petit lit à roulettes où il s'endormit bientôt et rêva de ses amis les beaux joujoux. 2. Non, en réfléchissant peu à peu que leur petit garçon en bleu est maintenant dans la compagnie du Grand Père Eternel de nous tous, où ils espèrent le revoir bientôt, ils se sont résignés à une perte qu'ils savent n'être que temporaire. 3. Parce qu'ils n'oublient jamais les derniérs ordres de leur petit garçon en bleu: "et surtout ne faites pas de bruit, de peur de troubler maman et papa."

4. "Attention au commandement!" leur a-t-il dit commé le brave capitaine d'un brave regiment; "Restez là jusqu'à mon retour et surtout," a-t-il ajouté en chuchotant, "ne faites pas de bruit de peur de troubler maman et papa!" 5. Les joujoux sont tristes, faibles, et vieillis, mais ils se tiennent debout encore, fermes et hardis, à la même place oû il les a mis, coté à coté, quand il leur donnait ses derniers ordres. 6. L'un est un petit chien de plomb et l'autre est un petit soldat d'étain. 7. Oui, d'abord ses parents, accablés par la perte soudaine, l'ont pleuré avec grande douleur, et c'est son père qui a écrit le petit poème anglais que vous allez lire. 8. Non, le petit chien est tout couvert de poussière, la rouille a roussi l'uniforme du pétit soldat, et son fusil se réduit en poudre. 9. Il a été le petit maître de deux petits joujoux. 10. Oui, souvent ils se disent en chuchotant: "nous attendons la touche de sa petite main et le sourire de son petit visage," et très étonnés, ils se demandent, toujours en chuchotant, "qu'est-ce qu'est devenu notre petit garçon en bleu qui, après avoir joué avec nous toute la soirée, nous a baisés tous les deux et nous a mis sur sa petite chaise, coté à coté, pour écouter ses derniers ordres?" 11. Oui, ils ont perdu leur maître, mais ils l'attendent encore sur la même petite chaise où il les a mis il y a long temps. 12. Oui, il les a bien aimés. La dernière fois qu'il les a vus, quoique un peu malade et faible, il jouait avec eux toute la soirée; alors il les a baisés tous les deux tendrement et les a mis sur la chaise, coté à coté, pour écouter ses derniers ordres. 13. Jamais il ne s'est réveillé dans son petit lit à roulettes. Il a été réveillé dans le ciel par la chanson des anges bienheureux qui chantaient autour du trône du Bon Dieu. 14. Oh non; d'abord ils ont été nouveaux, frais et tout gentils.

Ecrire en Cahier Français, pour traduire.

bewailed him with great grief; it is his father that wrote the little English poem that you are going to read. 11. Are they bewailing him still? No, on reflecting gradually that their Little Boy Blue is now in the company of the Great Eternal Father of us all, where they hope to see him again soon, they have resigned themselves to a loss that they know to be only temporary. 12. And how are the little toys? The toys are sad, weak, and grown old, but they still stand, plucky and unflinching, in the same spot where he set them, side by side, when he gave them his last orders. 13. Do they talk about him sometimes to each other? Yes, they often say to each other in a whisper: "We are waiting for the touch of his little hand and the smile of his little face," and greatly astonished, they ask each other (always in a whisper): "What has become of our Little Boy Blue, who, after playing with us the whole evening, kissed us both and laid us down on his little chair, side by side, to listen to his last orders?" 14. Why do the little toys always talk to each other in a whisper? Because they never forget their Little Boy Blue's last orders: "and, above all, make no noise for fear of disturbing mama and papa."

Write into **Cahier Anglais**, study, and read back into French. Answer French questions in French before passing to new lesson.

THE LITTLE BOY BLUE.

The little toy dog is covered with dust,
  But sturdy and stanch he stands;
And the little toy soldier is red with rust,
  And his musket moulds in his hands.
Time was when the little toy dog was new,
  And the soldier was passing fair,
And that was the time when our Little Boy Blue
  Kissed them and put them there.

"Now, don't you go till I come," he said,
  "And don't you make any noise;"
So, toddling off to his trundle-bed,
  He dreamt of the pretty toys.
And, as he was dreaming, an angel song
  Awakened our Little Boy Blue—
Oh, the years are many, the years are long,
  But the little toy friends are true.

Ay, faithful to Little Boy Blue they stand,
  Each in the same old place,
Awaiting the touch of a little hand,
  The smile of a little face.
And they wonder, as waiting those long years through,
  In the dust of that little chair,
What has become of our Little Boy Blue
  Since he kissed them and laid them there.

EUGENE FIELD.

4. EXERCICES DE PRONONCIATION.

1. Du pain sec et du fromage, c'est bien peu pour déjeuner. On va me donner donc je gage, autre chose pour mon diner; Car, Didon dina, dit-on, du dos d'un dodu dindon.

2. Petit Toto, si ton thé t'a oté ta toux pourquoi ne te tais-tu pas? Maman, Mimi m'a mis en main mon même mets!

3. Chat rit rôt, rôt tente chat,
Chat mit patte à rôt, rôt brûle patte à chat.

4. Lever à six, déjeuner à dix, dîner à six, coucher à dix, fait vivre l'homme dix fois dix.

5. J'ai vu mes vingt veaux avant mes vins, mais avez-vous vu vos vingt veaux avant vos vins?

6. Quand‿un cordier cordant veut‿accorder sa corde,
De la corde à corder trois cordons‿il accorde;
Mais si l'un des cordons de la corde décorde,
Le cordon décordant fait décorder la corde.

7. Mlle. Bettie Botta acheta un morceau de beurre, "mais," se dit-elle, "ce beurre est amer! Si je mets ce morceau de beurre amer dans ma pâte, au lieu de rendre ma pâte meilleure, il ne va que rendre ma pàte amère. Mais un morceau de meilleur beurre ne va que rendre meilleure ma pâte amère." Alors Bettie Botta acheta un morceau de beurre meilleur que le beurre amer, et ainsi elle a rendu meilleure sa pâte amère. Par conséquent il est mieux que Bettie Botta a acheté un morceau de meilleur beurre pour sa pâte amère!

8. Combien ce saucisson-ci? C'est cent six sous ce saucisson-là, mais ces six saucissons-ci ne sont pas si chers. Combien ces six saucissons-là? Ces six saucissons-ci ne sont que six sous. Alors je donne ces six sous-ci pour ces six saucissons-là.

9. L'or rond où est-il rare? L'or rond est rare où roi riant à rat ira errant en rues.

10. Ecrivez l'histoire d'Hélène en vingt-cinq lettres:

L N N E O P Y, L I A V Q,
L I E D C D, E L I R S T.

Hélène est née au pays grec, elle y a vécu, elle y est décédée, et elle y est restée.

11. Cinq Capucins, le corps sain, les reins ceints, ont été expulsés du sein de leur saint monastère, accusés d'avoir contrefait le seing de leur supérieur, au Mont-Cassin.

Ecrire en cahier français, étudier, et traduire en anglais.

4. PRONUNCIATION EXERCISES.

1. Dry bread and some cheese, that's very little for breakfast; they are going then to give me something else for dinner, for Dido, they say, dined off the back of a plump turkey.

2. Little Toto, if your tea has taken away your cough, why don't you keep silent? Mother, Minnie has put into my hand my same mess!

3. Cat smiles at roast (meat), roast tempts cat, cat sets paw on roast, roast burns cat's paw.

4. To rise at six, to breakfast at ten, to dine at six, to retire at ten, makes a man live ten times ten.

5. I have seen my twenty calves before my wines, but have you seen your twenty calves before your wines?

6. When a ropemaker, twining, wishes to twine together his rope, he twines together three strands of the rope (that he wishes) to twine; but if one of the strands of the rope untwines, the untwining strand makes the (whole) rope untwine. (**La corde**, the rope, the string. **Le cordon**, the strand, the twine. **Corder**, to twine or twist. **Accorder**, to twine together. **Décorder**, to untwist or untwine.)

A more ingenious translation. When a twister a twisting would twist him a twist, for twisting his twist, three twists he will twist; but if one of the twists untwists from the twist, the twist on untwisting untwisteth the twist.

7. Miss Betty Botta bought a bit o'butter, "but," said she to herself "this butter's bitter! If I put this bit o' bitter butter in my batter, instead of making my batter better it will but make my batter bitter. But a bit o' better butter will but make my bitter batter better." Then Betty Botta bought a bit o' butter better than the bitter butter, and thus she made her bitter batter better. So it is better that Betty Botta bought a bit o' better butter for her bitter batter!—CAROLYN WELLS, in the *Jingle Book.*

8. How much is this sausage? It's a hundred and six sous that sausage, but these six sausages are not so dear. How much are those six sausages? These six sausages are only six sous. Then I give these six sous for those six sausages.

9. Is round gold rare? Round gold is rare where king laughing at rat will go wandering in streets.

10. Write Ellen's history in twenty-five letters. Helen has been born in the Greek country, she has lived there, she has died there, she has remained there.

11. Five Capuchin monks, sound body, waists girded, have been driven from their holy monastery, accused of having counterfeited their superior's seal at Monte Cassino.

Write in **Cahier Anglais**, study, and translate back into French, then in **Cahier Français**, for translation into English. No questions, but oral translations into French, and into English.

5. ÉNIGMES.

1. Quelle est la chose, mes petits enfants, qui se compose de sept vêtements, et qui fait pleurer tous les gens ?

2. Je suis le capitaine de vingt-six soldats, et sans moi Paris serait pris.

3. Cinq voyelles, une consonne, en français composent mon nom, et je porte sur ma personne de quoi l'écrire sans crayon.

4. Ah ! tu seras bien fine, si jamais tu devines pourquoi les moutons blancs mangent plus que les noirs ? Si jamais tu l'apprends, gardes-en bien la mémoire.

5. Je suis quelquechose des plus étranges : on m'a fait il y a longtemps, et on me fait tous les jours ; quand d'autres dorment, je suis le plus occupé ; presque personne ne veut me donner, et personne ne veut me garder.

6. Petite robe blanche, sans couture ni manche.

7. Maître Pierre dit à la cuisinière ; "je sais le latin, moi." La cuisinière dit à Maître Pierre, "moi je le sais mieux que toi. Mets en français ce latin-ci : Piaoni, caillabani, vernadoce, ratana, chatoci." (Pie a haut nid, caille a bas nid, ver n'a d'os, rat en a, chat aussi.)

8. En quoi les demoiselles aux anges ressemblent-elles ?

9. Entier, je suis une saison. Ami lecteur, si de mon nom une seule lettre est otée, je ne suis plus qu'une journée.

10. Il y a neuf moineaux perchés sur le toit d'une maison. Si un chasseur en enlève un par un coup de fusil, combien en reste-t-il ?

11. Blanches comme la craie, vertes comme la haie, rouges comme le sang, elles charment les enfants.

12. Mon premier est un métal précieux, mon second un habitant des cieux, et mon tout un fruit délicieux.

RÉPONSES (pas en ordre).

1. La lettre A. 2. Pie a haut nid, caille a bas nid, ver n'a d'os, rat en a, chat aussi. 3. Cerises. 4. Orange. 5. Oignon (o-gnon). 6. Hiver, hier. 7. Elles ont aussi deux l. (deux ailes). 8. Aucun. Les autres sont trop effrayés pour rester. 9. Oiseau. 10. Les noirs sont plus rares. 11. Lit. 12. Oeuf.

Ecrire, etc., comme à l'ordinaire. Quand l'écolier entend l'énigme, il donne la réponse ; et quand il entend la réponse, il donne l'énigme.

5. RIDDLES.

1. What is the thing, little children, that is composed of seven coats and makes all people weep?

2. I am the captain of twenty-six soldiers and without me Paris would be taken.

3. Five vowels, one consonant, compose my name in French, and I carry on my person (something) with which to write it without a pencil.

4. (Little girl), you will be very keen if you ever guess why the white sheep eat more than the black. If you ever learn this, guard its memory well (never forget it).

5. I am something of the strangest (one of the queerest things); people made me long ago, and they make me every day; when others are sleeping, I am busiest; hardly anyone wishes to give me away, and nobody wants to keep me.

6. Little white gown, without seam or sleeve.

7. Master Peter says to the cook, "I know Latin." The cook says to Master Peter, "I know it better than you. Put this Latin into French: Piaoni, Caillabani, Vernadoce, Ratana, Chatoci." (Magpie has high nest, quail has low nest, worm has no bones, rat has some, cat also.)

8. How do young ladies resemble angels?

9. Complete, I am a season, friend reader, but if one single letter is taken from my name I am no more than a day.

10. There are nine sparrows perched on the roof of a house. If a hunter takes away one by a shot, how many remain?

11. White as chalk, green as the hedge, red as blood, they charm the children.

12. My first is a precious metal, my second is an inhabitant of heaven, and my whole is a delicious fruit.

ANSWERS (not in order).

1. The letter A. 2. Magpie has a high nest, quail has a low nest, worm has no bone, rat has one, cat also. 3. Cherries. 4. Orange (or-ange). 5. Onion. 6. Winter, yesterday. 7. They have two wings also (deux l l= deux ailes). 8. None, the rest are too much frightened to stay. 9. Bird: (pens were made of its feathers). 10. Black sheep are scarcer. 11. Bed. 12. Egg.

To write, as usual, in **Cahier Français** and **Cahier Anglais**. Questions are to be given and answered in French only.

6. MES RÉVEILLE-MATIN.

Il y a un sergent, petit et trapu, qui m'appelle au combat chaque matin en me réveillant à cinq heures précises ; à cinq heures précises il martèle à ma porte et brise en quarante pièces un ronflement des plus délicieux.

Ce sergent, petit et trapu, si prompt et précis, m'appelle vigoureusement, mais il ne frappe jamais plus d'une fois. Si je ne veux pas l' écouter, si je veux me fermer les yeux à la lumière encore—eh bien! je suis libre à me réveiller moi-même à neuf hcures, à dix heures même, si tel est mon bon plaisir.

Il y a un autre petit sergent qui ne martèle qu' à mon coeur mais qui me rosse si violemment qu' il me pique et torture tout mon corps. Dans l'obscurité de la nuit, aussitôt que je me suis couché et que j' essaic de fermer les yeux à mes péchés de la journée, ce petit reveille-matin, que l'on appelle LA CONSCIENCE, vient me frapper droit au coeur avec son maillot terrible.

Comme l'autre, celui-ci est précis et prompt ; mais, beaucoup plus infatigable, après m'avoir excorié par ses raisonnements amers, s'il me trouve encore sourd à ses paroles, il se met à m'épouvanter par ses cris menaçants. "Eveillez-vous!" s'exclame ce garde inexorable. "Ouvrez vos yeux! ou endormez-vous éternellement!" De sorte que je ne peux m'empêcher d'entendre ce petit sergent redoutable qui frappe si brusquement à la porte de mon coeur.

QUESTIONS ET RÉPONSES POUR LA CONVERSATION.

1. Je suis un peu fatigué aujourd'hui, ayez la bonté de me parler de quelquechose. Très volontiers ; J'ai le temps de parler un peu de mes deux Brise-sommeil. 2. Brise-sommeil! Qu'est-ce que cela veut dire? Un Brise-sommeil est quelqu' un ou quelque chose qui nous réveille quand nous avons dormi assez. 3. Et vous en avez deux? Oui, j'en ai deux, l' un qui me réveille le matin, et l'autre qui me réveille la nuit. 4. Le premier quand commence-t-il? Il commence à cinq heures précises chaque matin. 5. Qu' est-ce qu' il fait? Il fait un vacarme épouvantable à ma porte avec son marteau. 6. Ce Brise-sommeil est-il grand et gras? Non, il est plutôt petit et trapu, mais il est bien musculeux. 7. Frappe-t-il longtemps? Pas plus d' une minute, mais assez longtemps pour m'éveiller. 8. Vous levez-vous alors tout de suite? Pas toujours. Quelquefois je me ferme les yeux à la lumière, me retourne, et vais rendormir. 9. Alors il recommence son vacarme, n' est-ce pas? Non, il ne frappe jamais plus d'une fois. Si je me lève ou si je ne me lève pas, mon Brise-sommeil ne s'en occupe plus. Quant à lui, je peux dormir toute la

6. MY SLUMBER BREAKERS.

There is a sergeant, small and squat, who calls me to the fray every morning, waking me up at five o'clock precisely : hammering at my door at five o'clock precisely, he breaks a most delightful snore into forty pieces. This squat little sergeant, so prompt and precise, calls me vigorously, but he never knocks more than once. If I don't want to hear him, if I wish to close my eyes again to the light—well ! I am quite free to wake myself up at nine o'clock, even at ten, if such is my good pleasure.

There is another little sergeant that hammers away only at my heart, but who pummels me so violently that he stings and tortures my whole body. In the darkness of the night, as soon as I have lain down, and try to close my eyes to my sins of the day, this little Sleep Breaker, commonly called CONSCIENCE, comes and pounds right on my heart with his terrible mallet.

Like the other, he is prompt and precise, but, being much more relentless, after excoriating me with his bitter arguments, if he finds me still deaf to his words, he starts to terrify me by his menacing cries. "Wake up!" exclaims the inexorable Sleep Breaker. "Open your eyes ! Or fall asleep forevermore !" So that I can't prevent myself from hearing the redoubtable little sergeant that is hammering away so vigorously at the door of my heart.

QUESTIONS AND ANSWERS FOR CONVERSATION.

1. I am a little tired to-day. Have the kindness to talk to me about something. With pleasure; I have time to talk a little about my two Sleep Breakers. 2. Sleep Breakers ! What are they ? A Sleep Breaker is some person or thing that wakes us when we have slept enough. 3. And you have two ? Yes, I have two; one that wakes me in the morning, and the other at night. 4. When does the first begin ? He begins at five o'clock every morning precisely. 5. What does he do ? He makes a thundering noise at my door with his hammer. 6. Is this Slumber Breaker tall and stout ? No, he is rather small and squat, but he is very muscular. 7. Does he knock long ? Nearly a minute, but long enough to wake me. 8. Do you get up at once then ? Not always. Sometimes I close my eyes to the light, turn over on my other side and begin to doze away. 9. Then he begins his noise again, doesn't he ? No, he never knocks more than once. Whether I get up or don't get up, my Slumber Breaker gives himself no more trouble (about it). As far as he is concerned, I may slug in bed the whole day if I so desire. 10. Why, your Slumber Breaker gets tired very easily, doesn't he ? Worse than that; he has scarcely got through his work when he stops for good. He can do no more—he is quite used up. 11. Used up ! For ever ? No, only until I wind him up again. As soon as I have wound him up again, he is as lively as ever. 12. Wound him up again ? Why, what do you mean ? I mean that he is only a lifeless toy. My little alarm-clock

journée, au lit, si je veux faire cela. 10. Mais votre Brise-sommeil, se fatigue très facilement, n'est-ce pas? Pire que cela; à peine a-t-il fini sa tâche quand il s' arrête tout de bon. Il ne peut plus. Il est à bout. 11. À bout! Pour toujours? Non, jusqu' à ce que je le remonté. Quand je l'ai remonté il est aussi vif que jamais. 12. Quand vous l'avez remonté! Mais, que voulez-vous dire? Je veux dire qu' il n'est qu' un joujou sans vie. Mon petit réveille-matin est mon premier Brise-sommeil. 13. Et votre deuxième Brise-sommeil est-il pareillement un joujou sans vie? Oh non; celui-ci n' a que trop de vie; il en a autant que moi-même. 14. Est-il petit et trapu, comme l'autre? Je ne sais rien de sa taille ni de sa forme, mais, comme je l'entends parler souvent, je sais qu' il ne se fatigue que rarement et qu' il ne s'endort jamais. 15. Le mettez-vous au travail à l'heure fixée? Je ne le mets jamais au travail. Il commence son travail sans que personne ni l'invite ni l'ordonne de le faire. 16. Commence-t-il de bonne heure les matins? Très rarement les matins. C'est de l'obscurité de la nuit qu' il se sert pour commencer sa tâche. 17. Fait-il grand tapage? Il ne fait pas de tapage du tout. Moi je suis le seul qui entends sa voix. 18. Est-elle douce sa voix? Oh que non! Aiguë et perçante, elle pénètre mon âme comme une aiguille, elle me perce la poitrine comme s'il était un poignard (po-gnar), elle me fait comme des piqûres d'abeille à la cervelle, et elle me fend le coeur comme à coups de hache. 19. Voilà ce que j'appelle un Brise-sommeil fort sérieux. Combien vous fait-il payer pour toutes ces attentions? Il ne me fait payer rien! Il ne me demande rien. Je ne l'emploie pas. Je ne l'invite pas. Il se présente malgré moi et me contraint à écouter tout ce dont il veut me parler. 20. De quoi vous parle-t-il? Il me parle de mes faiblesses, de mon indolence, de ma vanité, de ma lâcheté, de ma frivolité, de ma paresse, de mon aversion pour le travail honnête, de mon impatience de tout frein, de ma dureté envers les autres, de mon indulgence pour moi-même, en un mot, de mon indifférence pour tout ce qui est vraiment le bien et de mon penchant à faire toujours ce qui est véritablement le mal. 21. Un individu qui vous harangue comme cela ne manque pas souvent de vous briser le sommeil? Il n' y manque presque jamais. Quelquefois je ne peux me lever le jour suivant—c'est alors que je me retourne dans mon lit. 22. N'est-ce pas qu' il vous met en colère quelquefois? En colère? Jamais! Comment peut-il me mettre en colère contre lui? 23. Parcequ' il vous dit des choses très désagréables. Mais puisque ces choses ne sont que trop vraies! La colère ne peut pas changer mes faiblesses en vertus. Ce Brise-sommeil connait mes faiblesses et fait tout ce qu' il peut pour m' en guérir.

is my first Slumber Breaker. 13. Is your second Slumber Breaker likewise a lifeless toy? Oh no! this one has only too much life; he has as much as myself. 14. Is he short and squat, like the other? I know nothing of his size or shape, but, as I hear him often talking, I know that he is seldom tired and never falls asleep. 15. Do you set him to work at a regular hour? I never set him to work. He begins his work without being invited or ordered by any one. 16. Does he start early every morning? Very seldom in the morning. It is the darkness of night that he takes advantage of to begin his work. 17. Does he make a great noise? He makes no noise at all. I am the only one to hear his voice. 18. Is it a sweet voice? Oh no! Shrill and piercing, it enters my soul like a needle, it stabs me in the breast like a dagger, it stings my brain like a bee, and it splits my heart like an axe. 19. That's what I call a very determined Slumber Breaker. How much does he make you pay for all this earnestness? He makes me pay nothing! He asks for nothing. I don't hire him. I don't invite him. He comes in spite of me, and compels me to listen to everything that he wishes to say to me. 20. About what does he want to talk to you? He talks to me of my weaknesses, of my indolence, of my vanity, of my meanness, of my frivolity, of my laziness, of my aversion to honest labor, of my impatience of prudent restraint, of my harshness towards others, of my indulgence towards myself, in a word, of my indifference towards everything really good and my constant hankering after everything really bad. 21. An individual that harangues you that way can't fail breaking your sleep often. He hardly ever fails at it. Sometimes I am not able to get up next day—that is the morning when I turn over on my other side. 22. Doesn't he make you angry sometimes? Angry? Never! Why should I get angry with him? 23. Because he tells you things that are very disagreeable. But if these things are only too true! Anger can't turn my failings into virtues. This Slumber Breaker knows my weak points, and wants to rid me of them. He is my best friend, and the only one that knows me better than I know myself. 24. What? This terrible nightly visitor that comes so often to trouble your rest—how can he know you better than you know yourself? Because he is only my CONSCIENCE. Besides he is not always such a terrible visitor. I have only to follow his inspirations to make him very gentle and extremely friendly.

MY ALARM CLOCK.

(The original poem on the same subject.)

There's a dumpy little sergeant that calls me to the fray,
Arousing me from slumber at five o'clock each day;
At five o'clock precisely he hammers at my door,
And breaks in forty pieces my most delightful snore.

Il est mon meilleur ami et le seul qui me connaît mieux que moi-même. 24. Quoi ! Ce terrible visiteur nocturne qui vient si souvent vous briser le repos, comment peut-il vous connaître mieux que vous-même ? Parcequ'il n'est que MA CONSCIENCE. En outre, ce visiteur n'est pas toujours très terrible. Je n' ai qu' à suivre ses inspirations pour le rendre très doux et très amical.

7. LE SIFFLET.

Il me paraît, écrit le célèbre Franklin à une amie, que nous pouvons tous obtenir plus de bien et souffrir moins de mal dans ce monde si nous ne payons pas trop cher les *sifflets*.

Vous me demandez ce que je veux dire. Vous aimez des historiettes. Pardon, si je vous raconte une petite aventure de mon enfance.

Figurez-vous que j'ai sept ans, que c' est ma fête, et que mes parents m' ont rempli les poches de sous. Je me dirige aussitôt vers une boutique où l'on vend des joujoux. Mais en route, le son d' un sifflet entre les mains d' un autre enfant que je vois en passant, me charme au point que je lui offre volontairement tout mon argent pour ce seul object. A ma grande joie il accepte sans hésitation.

Fort satisfait de mon achat, je cours à la maison, je me promène de chambre en chambre, sifflant fièrement, très content de ma musique, qui agace le reste de la famille. Mes petits frères, mes soeurs, et mes cousins m' entourent avec empressement et meurent d' envie, mais aussitôt qu' ils ont entendu le marché que j' ai fait, ils rient aux éclats, m' assurant que j' ai payé quatre fois la valeur du sifflet. En apprenant cela, je ne puis que gémir sur les belles choses que j' ai perdues en gaspillant mon argent à cause du sifflet, mais, au lieu de me compatir, ils se moquent tellement de ma simplicité que je me mets à pleurer de dépit et de colère. Mon chagrin présent l'emporte tant sur mon plaisir passé que je jette par terre le sifflet innocent, je le foule aux pieds, et j' en lance les morceaux par la fenêtre.

Mais cet évènement a fait sur moi une impression ineffaçable, et m' est devenu très utile dans la suite. Souvent quand je suis tenté d' acheter une chose inutile, je me dis toujours en moi-même, " Ne donne pas trop pour le sifflet," et je garde mon argent.

This dumpy little sergeant, so prompt and so precise,
He calls me once with vigor, but he never calls me twice;
If I choose not to hear him, and shut my eyes again,
Why, I may wake myself up—at nine o'clock, or ten.

There is another little sergeant, who hammers on my heart,
Who pommels me so briskly, he makes me sting and smart.
When I lie down in darkness, and shut my eyes to sin
This little sergeant, CONSCIENCE, awakes me with his din.

But ah! this little sergeant, so prompt and so precise,
He also seldom calls me but once or twice or thrice.
"Wake up!" he cries. "Arouse you, or sleep forever more!"
Oh! heed this little sergeant while he is at the door.

—AMOS R. WELLS, *Junior Christian Endeavor World.*

7. THE WHISTLE.

It is my opinion, writes the celebrated Franklin to a friend, that we can all draw more good from the world than we do, and suffer less evil, if we take care not to pay too much for *whistles.*

You ask what I mean? You love stories, and will excuse my telling one about myself.

Consider me seven years old. It is my birthday and my friends have filled my pockets with coppers. I start directly for a shop where they sell toys, but on the way the sound of a *whistle*, in the hands of another boy that I meet, charms me to such a degree that I offer him voluntarily all my money for that single article. To my great joy he accepts without hesitation.

Enchanted with my purchase, I run home, tramp whistling from room to room, delighted with my music, but disturbing the rest of the family. My brothers, sisters, and cousins crowd around, but, as soon as they understand the bargain I have made, they roar with laughter, assuring me that I have paid for the *whistle* four times its worth. Hearing this, I begin to lament over the fine things I have lost by throwing away my money, but, instead of pitying me, they make so much fun of my folly that I burst out crying with vexation and spite. My present chagrin gets so much the better of my former pleasure that I dash the innocent whistle on the floor, tramp it under foot and fling the pieces out of the window.

But the incident made on me an indelible impression that has ever since proved very useful. Many a time, when tempted to buy something quite unnecessary, have I said to myself, "Don't give too much for the whistle!" and I save my money.

QUESTIONS SUR LE SIFFLET.

1. Vous m' avez entendu lire le récit du sifflet. Maintenant essayez de me le répéter en répondant à mes questions aussi bien que vous le pouvez. Qui est-ce qui a écrit le sifflet ? Monsieur, je vais faire mon mieux. Je me suis préparé avec quelque soin. C'est Franklin, l'Américain célèbre qui a écrit le sifflet. 2. Pourquoi l'appelez-vous célèbre ? Parceque pendant sa vie il a fait beaucoup de choses utiles, dignes de louanges, et très remarquables. 3. Comment s'est-il distingué particulièrement ? Il s'est distingué particulièrement comme journaliste ou homme de lettres, comme physicien ou homme de science (si-ans), et commc diplomatiste ou homme d'état. 4. Qu'est-ce qu' il a fait comme journaliste ? Ayant été un des plus habiles ècrivains du jour, il a fondé un journal, " La Gazette," un modèle de son genre ; pendant vingt-cinq ans il a publié " L'Almanach (al-ma-na) du Bonhomme Richard," dont tout le monde admire encore les paroles sages et spirîtuelles. 5. Homme de science, qu'a-t-il fait ? En établissant l'identité de l'éclair et de l'électricité il a étonné le monde par l'expérience (-anss) fameuse du cerf-volant ; il a inventé le poêle (pwal) Franklin, le conducteur d'éclair, et d'autres choses utiles, pour lesquelles il n'a pas voulu réclamer de brevet ; il a été le premier qui a demontré les lois des orages de la terre, des courants de la mer, et des relations intimes entre la chaleur et les couleurs ; il a fondé la Bibliothèque de Philadelphie et l'Université de Pennsylvanie. 6. Comme diplomatiste ou homme d'état qu'a-t-il fait ? Envoyé à l'Angleterre par Pennsylvanie il a décidé le gouvernement à forcer les grands propriétaires à payer leur part juste des dépenses des guerres indiennes. Envoyé par le Congrès à la France, il a obtenu de ce grand pays une alliance avec les États Unis, qui a changé en certitude ce que plusieurs ont regardé longtemps comme une lutte assez douteuse. 7. Homme d' état qu'est-ce qu' il a fait ? Il a proposé le Plan d'Union quarante ans avant que le pays ait eu le bons sens de l'adopter. Il a insisté toujours sur l'Indépendence absolue, qu'il a obtenue enfin à la tête des Commissionaires de Paix. Enfin, a l'âge de quatre-vingt-un, par son éloquence sage, il a aidé puissamment Washington, Madison et Hamilton à compléter la Constitution et à persuader les États de l'adopter. 8. Voilà un homme qui peut parler avec autorité ; comment commence-t-il son récit ? Il a sept ans, dit-il; c'est sa fête, et les parents ont rempli ses poches de tant d'argent qu'il veut le dépenser tout de suite dans une boutique où l'on vend des joujoux. 9. En achète-t-il beaucoup ? Non ; avant d' y arriver, il s'est debarassé de tout son argent. 10. L'a-t-il perdu ? Non, il l'a

QUESTIONS ON THE WHISTLE.

1. You have heard me read the story. Now try to tell it back to me, by answering my questions as well as you can. But first answer the other questions of which I have spoken to you already. Who has written the story? I am going to do my best, sir. I have prepared myself with some care. It is Benjamin Franklin, the celebrated American, that wrote the story. 2. Why do you call him celebrated? Because during his life he did many useful, praiseworthy and remarkable things. 3. How did he distinguish himself in particular? He distinguished himself particularly as a journalist, a man of science, a diplomatist, and a statesman. 4. What did he do as a distinguished journalist? He founded a newspaper, "The Gazette," that for a long time was a model for the best; he was one of the best writers of the day; he published "Poor Richard's Almanack," the wise words of which are still well-known and admired in every civilized country. 5. What did he do as a man of science? He astonished the world by proving the identity of lightning and electricity by the famous kite experiment; he invented the Franklin stove, still in use, and the lightning rod that has saved so much property, but he would take out no patent for either; he was the first to show how storms may be tracked on land, how currents are generated in the ocean, and what close relations exist between heat and colors; he founded the Philadelphia Library and the University of Pennsylvania. 6. As a diplomatist? Sent to England by the State of Pennsylvania he induced the Government to compel the Lord Proprietors to pay their share in the Indian Wars. Sent by Congress as Minister to France, he secured the alliance of that great country with the United States, thus turning into certainty what many considered a doubtful contest. 7. As a statesman what has Franklin done? He proposed the Plan of Union forty years before the country had sense enough to adopt it; during the War, he insisted uncompromisingly on absolute Independence, which he afterwards obtained at the head of the Peace Commission; in his eighty-first year he gave solid aid to Washington, Madison and Hamilton in framing the Constitution and in inducing the States to adopt it. 8. That is a man who can speak with authority; how does he begin his story? He is seven years old, he says, it is his birthday; and his relatives have filled his pockets with so much money that he wants to spend it at once by hastening to a toy-store. 9. Does he buy much there? No, before reaching the toy-store, he has got rid of all his money. 10. Lost it? No, spent it. On the way he hears the sound of a whistle in the hands of a street boy and is so delighted with the music that he wants to buy it. 11. Is the street boy willing to sell the whistle? While he is hesitating, Ben pulls the money out of his pockets and offers it all of his own accord for the beautiful whistle. 12. Does the street boy accept the offer? I should think so! Without saying a word, he pockets the money, surrenders the whistle, and makes off

dépensé. En chemin faisant il entend le son d'un sifflet entre les mains d'un gamin, et en est si charmé qu' il désire l'acheter sur-le-champ. 11. Le gamin veut-il lui vendre son sifflet ? Pendant qu' il hésite, Ben retire l'argent de ses poches et lui en offre le tout volontairement pour le beau sifflet. 12. Le gamin accepte-t-il l'offre ? Je crois qu' oui ! Sans mot dire, il empoche l'argent, rend le sifflet, et s'en va aussi vite que ses jambes peuvent l'emporter. 13. Que fait Ben alors ? Enchanté de son marché, il court à la maison pour étonner et même fasciner la famille par sa musique. 14. La famille comment trouve-t-elle sa musique ? Le père se fâche du bruit, la mère sourit en voyant son petit bonhomme si heureux, et les enfants l'environnent avec empressement; mais tous rient aux éclats aussitôt qu' ils entendent le prix du sifflet. 15. Aime-t-il cette hilarité ? Plutôt surpris que joyeux de cette hilarité, il leur demande pourquoi riènt-ils autant ? 16. Qu'est-ce qu' on lui répond ? On lui dit qu' il a payé au moins quatre fois la valeur de son sifflet, et une de ses soeurs lui chuchote le vieux proverbe, " L'argent et le sot se quittent bientôt." 17. Dispute-t-il la valeur du sifflet ? Non; l'expérience de ses frères en sifflets a été beaucoup plus grande que la sienne, mais il est si irrité qu'il pleure de dépit. 18. De quoi s'irrite-t-il le plus ? Il s'irrite contre les enfants parce qu'ils se moquent de lui ; il s'irrité contre lui-même parce qu'il a été un si grand niais ; mais il s'irrite le plus contre le sifflet innocent ; dans sa rage il le jette par terre, le foule aux pieds, et en lance les morceaux par la fenêtre. 19. Sa rage dure-t-elle longtemps ? Non, il s'en refait peu à peu et en finit par trouver la leçon d'une très grande valeur. 20. Comment sait-il que cette leçon est d' une très grande valeur ? Toutes les fois qu' il est tenté d'acheter une chose inutile, il sé dit en lui-même ; " Prenez garde ! Ne payez pas trop cher le sifflet," et ainsi il garde son argent.

8. LA BERCEUSE IRLANDAISE.

Pour mon bébé mignon j'ai trouvé un beau nid sur l'arbre du Sommeil ; là je vais le bercer—le bijou de mon coeur !—le bercer jusqu' à l'endormir dans des songes rosés. Loulla ! loulla ! chantent toutes les feuilles de l'arbre du Sommeil, de sorte que chaque chose qui blesse et chaque chose qui attriste doivent en disparaître bientôt.

Alors je vais mettre mon joli enfant dans la nacelle argentée de la Nouvelle Lune pour qu'il flotte doucement, doucement, sans moi sur l'océan du Sommeil. Et à la fin de cette traversée parmi les étoiles, aussitôt que mon voyageur précieux voudra débarquer de l'océan du Sommeil, il n'aura qu'à mettre son petit pied sur le genou de sa mère.

as fast as his legs can carry him. 13. And what does Ben do? Delighted with his bargain, he runs home to surprise and charm the family with his music. 14. What does the family say about it? The father gets angry at the noise, the mother smiles at seeing the little fellow so happy, but the children, crowding around, roar with laughter as soon as they hear how much he has paid for the whistle. 15. Does Ben like the laughter? More surprised than pleased, he asks them what they are laughing at? 16. What is he told? He is told that he has paid four times the price of the whistle, and one of his sisters whispers the old proverb, "A fool and his money are soon parted." 17. Does he dispute the fact? No, their experience in whistles has been far greater than his, but he is so angry that he cries with vexation. 18. With what is he most angry? He is angry with the children for laughing at him, with himself for having been such a simpleton, but most of all, with the innocent whistle; in his rage he throws it on the ground, stamps on it, and flings the pieces out of the window. 19. Does his anger last long? No, by degrees he gets over it and ends by considering the lesson a most valuable one. 20. How does he find it valuable? Whenever he is tempted to buy anything useless, he says to himself; "Look out! Don't give too much for that whistle!" And so he saves his money.

(This being the last lesson of the First Part of "CONVERSATIONAL FRENCH," we reverse the ordinary routine by getting the Student to ask questions and the Teacher to answer them.)

QUESTIONS AND ANSWERS ON THE IRISH LULLABY.

1. What is a Lullaby? The little song that mothers sing to rock their children to sleep is called a "Lullaby" or "Cradle Song."

2. Is it with the words of the song or with its air that the children are rocked to sleep? Generally it is with the rhythmic air that mothers try to lull their children to rest. The air imitates the rocking of the cradle, but the words of the mother's tender talk often imitate it also.

3. Are the words of a Cradle Song numerous? No; the ideas are usually few and simple; the words repeat themselves with little variation so that the verses of a Cradle Song are seldom more than two.

4. What is the first verse of the Irish Lullaby? It begins thus: For my darling baby I have found a fine nest on Slumber Tree; there I am going to rock him—the jewel of my heart!—until I set him fast asleep in rosy dreams.

5. What does the Mother mean by "Slumber Tree?" By "Slumber Tree" she means her lap, where she can watch over him at her ease and with great care.

(A cette leçon, la dernière de la première partie de la Grammaire à la Conversation, on va renverser la routine ordinaire en faisant l'Eléve demander et le Maître répondre.)

QUESTIONS ET RÉPONSES SUR LA BERCEUSE IRLANDAISE.

1. Qu'est-ce qu'une "berceuse"? La chansonnette que chantent les mères pour endormir leurs enfants s'appelle une "berceuse" ou une chanson de berceau. 2. Est-ce avec les mots ou avec l'air que l'on berce l'enfant? C'est avec l'air rhythmique généralement que l'on essaie d'endormir l'enfant. Cet air imite le balancement du berceau, mais les mots du tendre babil de la mère l'imitent aussi. 3. Les mots d'une berceuse sont-ils nombreux? Oh non; les idées sont très simples et les mots les répètent avec peu de variation. Les couplets d'une berceuse ne sont que deux pour la plupart. 4. Quel est le premier couplet de votre berceuse irlandaise? Elle commence: Pour mon bébé mignon j'ai trouvé un beau nid à l'arbre du Sommeil; là je vais le bercer—le bijou de mon coeur!—jusqu'à ce que je l'endorme dans des songes rosés. 5. Que veut elle dire par "l'arbre du Sommeil?" Par "l'arbre du Sommeil" elle veut dire son giron, où elle peut le surveiller avec beaucoup d'aise et avec le plus grand soin. 6. La chère mère commence bien. Après? Pour l'assurer qu'il peut s'endormir tranquillement et sans danger elle lui dit que pendant son sommeil toutes les feuilles vont chanter "loulla! loulla!" et que chaque chose qui blesse et que chaque chose qui attriste doivent s'esquiver bientôt. 7. Pour le faire rêver des songes rosés, qu'est-ce qu'elle lui chante? Elle chante qu'elle va le mettre dans la nacelle argentée de la Nouvelle Lune pour qu'il flotte sans sa mère mais doucement, doucement, et en pleine sureté sur les ondes de l'Océan du Sommeil. 8. Mais, au milieu de ce voyage enchanteur parmi les étoiles, le petit ne peut-il avoir peur? C'est bien possible, aussi elle rappelle au précieux voyageur qu'aussitôt qu'il voudra débarquer de l'Océan du Sommeil il n'aura qu'à mettre son pied sur le genou de sa mère. 9. Cette chanson de berceau est fort jolie, mais pourquoi l'appelez-vous une berceuse irlandaise? Parce qu'elle est l'espèce de chanson que les jeunes mères irlandaises chantent souvent pour leurs enfants, et aussi parce que l'écrivain est poète irlandais quoique presque tous les mots sont anglais. 10. Je voudrais entendre ces mots. Les voici comme je les ai découpés d'un journal il y a quelques mois.

6. The dear Mother begins well. After that? To assure him that he may fall asleep quietly and without danger, she tells him that while he slumbers all the leaves will sing loula! loula! and that everything that might hurt or give trouble in any way must disappear at once.

7. To make him enjoy rosy dreams, what does she sing? She sings that she is going to put him in the silver bark of the New Moon and send him floating along softly, sweetly, and safely over the waves of Slumber Sea.

8. But in the middle of the enchanting sail through the stars, may not the little sailor get frightened? Quite possibly; accordingly the tender watcher reminds him that, as soon as he wishes to leave Slumber Sea, a single step to Mother's knee will set him safely on shore.

9. That Cradle Song is very pretty, but why do you call it Irish? Because it is the kind of a song that young Irish mothers often sing to their children, and because the writer is an Irish poet, though nearly all the words are English.

10. I should like to hear those words. Here they are, as I cut them out of a newspaper a few months ago.

AN IRISH LULLABY.

I've found my bonny babe a nest
    On Slumber Tree,
And there I'll rock him to a rosy rest—
    Asthore machree!
Lulla bye sing all the leaves
    On Slumber Tree,
Till everything that hurts or grieves
    Away must flee.

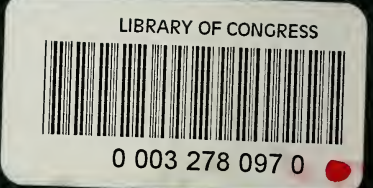
And then I'll put my pretty child to float
    Away from me,
Within the New Moon's silver boat
    On Slumber Sea;
And when his starry sail is o'er,
    From Slumber Sea
My precious one will step to shore
    On mother's knee.

—A. Perceval Graves, *Chambers Journal.*

INDEX

TO PART FIRST OF CONVERSATIONAL FRENCH.

The first Numbers denote the pages; those in brackets, the numbered paragraphs.


LIBRARY OF CONGRESS
0 003 278 097 0